BIBARI SONGS UUUUUU



MELODIES OF DAYS GONE BY









NELLIE MELBA

The greatest Australian prima donna. She began her study of music in the Presbyterian College, Melbourne, where she was born in 1865, and made her debut in Brussels, 1877. She has since toured the world in opera. Her popular encore is "Annie Laurie"—Heart Songs, p. 301.



GERALDINE FARRAR

A famous young American prima donna. She was born in Melrose, Massachusetts, and while in her teens made her debut at the Royal Opera House, Berlin, as Marguerite in "Faust." Since 1906 she has been a member of the Metropolitan Opera Company, New York. Her popular encore is "Kathleen Mavourneen"—Heart Songs, p. 376.

Contributed by 25,000 People

HEART SONGS



Bear to the American People

And by them Contributed in the Search for Treasured Songs
Initiated by the

NATIONAL MAGAZINE



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THE NATIONAL MAGAZINE BOSTON, MASS. EDITED BY JOE MITCHELL CHAPPLE

Heartily congratulating you upon having your favorite selection included in the splendid book of "HEART SONGS," I am pleased to announce that you have been awarded a prize for your contribution to this unrivalled collection of popular "melodies of today, and the days gone by."

Yours sincerely,

Str Mitotall Chapple

We take pleasure in conferring the above award.

G. W. Chadwick

For the Committee.

Fac-simile of the letter sent out to those awarded prizes by the Committee, signed by Mr. George W. Chadwick, Director of the New England Conservatory of Music, one of the foremost American musicians and composers, and by Mr. Victor Herbert, the eminent composer and conductor whose varied compositions so well combine musical art and popular melody.



FOREWORD

HEART SONGS is more than a collection of music—it is a book compiled directly by twenty thousand people, who not only sent in their favorite songs, but in accompanying letters told how these songs had been interwoven with the story of their own lives. All have been sent in by men and women who loved them; who cared little for the prizes, but desired to add a truly worthy contribution to the collection of Heart Songs. The personal associations of these melodies add to the familiar words a new thrill of heart interest. Each song recalls to the individual reader some tender, sad, joyous or martial association. It is a book which will be to American musical literature what "Heart Throbs" is to prose and verse.

For four years contributions have poured in from all parts of the republic—from neighboring Canada and Mexico; from distant isles of the sea and almost every continent on the globe—yet the harvest was overwhelmingly American, and although sectional features have added much to the variety of songs and to some extent represent days of strife and dissension, the mass of heart tributes shows how nearly and closely all true American hearts beat in unison, and how the bonds of music are strong and universal.

The original plan was to divide the contributions into ten classes as indicated in the announcements:—Patriotic and war songs; sea songs; lullabies and child songs; dancing songs, lilts and jigs; plantation and negro melodies; sacred songs and hymns; love songs; songs from operas and operettas; popular concert hall songs and ballads; college, school and fraternity songs. It was soon discovered that no balanced classification could be made—the tremendous preponderance of love songs, hymns, college songs, ballads, operatic and patriotic airs, any one of which might have been adjudged correctly to two or more classes, soon convinced the judges that to make the book a true reflection of the contributors' tastes and feelings—a Heart Song book in the true sense—some classes would

have to be abridged, and selections made with a view to securing those songs about which cluster personal and heartfelt associations.

In the mails came the yellow, ragged, timeworn music that had been on "mother's" piano when as a young man "father" timidly turned the music and with a glance silently responded to love's message. Old songs and hymns came in, betwixt covers that were familiar thirty, forty and fifty years ago. The old-time singing school was represented, and many a stirring strain that had made the crisp winter air ring, as the refrain was sung on a sleigh ride.

Gontributors in the far West sent in songs that have the breezy "go" and dash of the intrepid pioneer. Eastern readers preserved for us songs that have been factors in history-making, and the consensus of opinion on patriotic songs reveals "The Star-Spangled Banner," "Dixie" and "America" as the standard all over the land.

The old-time sea songs, the chanteys and stirring airs, sung at capstan and halyard, were sent in by those whose memories of old days were kindled when a request came for music having in it the tang of salt air, the rush of sharp bows against crested seas, and the vikings of forgotten voyages and old wars. "A Yankee Ship and a Yankee Crew," "Blow, Boys, Blow," "A Life On The Ocean Wave" came in side by side with "Sailing," "Nancy Lee" and many others which suggest the scud of the white foam and the careening deck.

The lullabies include some rare gems—plaintive minor airs of the past century, rich with sacred memories of mothers crooning over old wooden cradles, but modern selections, Emmet's "Lullaby" and the sweet refrain from "Erminie" were not overlooked. "Rock-a-bye, Baby" proved a very popular favorite.

Many of the lilts and dancing tunes are full of suggestions of a remote past, and martial events possess a close kinship to love songs because of romantic memories of festal nights when dainty feet kept time to the strains of "Old Dan Tucker," as the couples mustered reluctantly for "the last dance."

Southern contributors brought to light stirring and plaintive melodies that swayed the hearts of millions during the dark days of the Lost Cause, nor did the North forget songs that were sung with heartache and tearful eyes, or cheered march and bivouac. The remarkable interest centering in the old darkey songs—the melodies of the Jubilee singers, breathing of old plantation days, show that the folk songs of America and even our national music of the future must bear the impress of the race that gave us this class of music. This is already indicated in the popularity of "rag time," which has already found its way into well-known symphonies, reflecting the *motif* that rings through such an air as "Swing Low, Sweet Chariot."

Strange to relate, the chief difficulty was in the selection of love songs. While a wide range of selection was offered, the contributors were more insistent on the merit of these particular songs than on any other music sent in, because these melodies had meant so much to them in the days of "love's young dream." The man or woman who had found a thrill in singing "Bonny Eloise" could not understand how "Sweet Genevieve" and more modern songs could mean so much to others. Consequently the judges reduced them all to the common denominator of heart interest and found that the old, old story is ever new, and always bewitching, no matter how the melody may vary. "Annie Laurie" is the one great international favorite ballad of all English-speaking people.

There was remarkable unanimity in the choice of hymns. The universal selection seemed to turn to "mother's favorite," which had meant so much at the turning point of life's highway. The choice of "Lead, Kindly Light" and "Come, Thou Fount," "Rock of Ages," "Nearer, My God, to Thee" and other hymns loved by many celebrated men, proved these songs to be also the favorites of people all over the world.

In operatic selections the familiar arias of Verdi, echoed around the world, were most in favor. The song of Manrico in the tower appeared to touch more hearts than any other aria sung behind American operatic footlights. Popular opera airs were mingled through the other classes.

The long list of concert songs submitted contained many beautiful and rare selections, but the greater number were songs that have been household words for many a day, and some are still largely sold after nearly a half century of publication. These contributions throw an interesting light on national character. The popularity of "Old Folks at Home" and "My Old Kentucky Home" was emphasized, and "Massa's in de Cold, Cold Ground" was a strong universal favorite. The melody and senti-

ment of the songs of Stephen C. Foster come close to the affections of the American people, and Dan Emmet, Henry C. Work, Root and other composers who flourished between 1840 and 1880 are well represented. "Old Black Joe," "Carry Me Back to Old Virginny" and many other sweetly human songs were sent in by large numbers.

The choice of college songs proved to be a matter of location. There were prime old favorites that have been inherited from the halcyon days of early schools, and are full of patriotic sentiment; many of these are almost classics, being standard tunes with only a variation in the words. "My Bonnie Lies over the Ocean" and "The Quilting Party" appeared equally attractive to various alma maters.

Like "Heart Throbs," this book represents the history, the sentiment of the American people of today, as well as of the various European races who, in this new world, have been moulded into a great and powerful nation. "Heart Songs" is a valuable and striking gauge and indicator of the popular taste of the people now comprising the republic of the United States of America. Few "rag time" songs were sent in; operatic selections were not largely in favor. Love ballads, patriotic, sacred and concert melodies were the most popular.

Songs that have entertained thousands from childhood to the grave and have voiced the pleasure and pain, the love and longing, the despair and delight, the sorrow and resignation, and the consolation of the plain people—who found in these an utterance for emotions which they felt but could not express—came in by the thousands. The yellow sheets of music bear evidence of constant use; in times of war and peace, victory and defeat, good and evil fortune, these sweet strains have blended with the coarser thread of human life and offered to the joyful or saddened soul a suggestion of uplift, sympathy and hope.

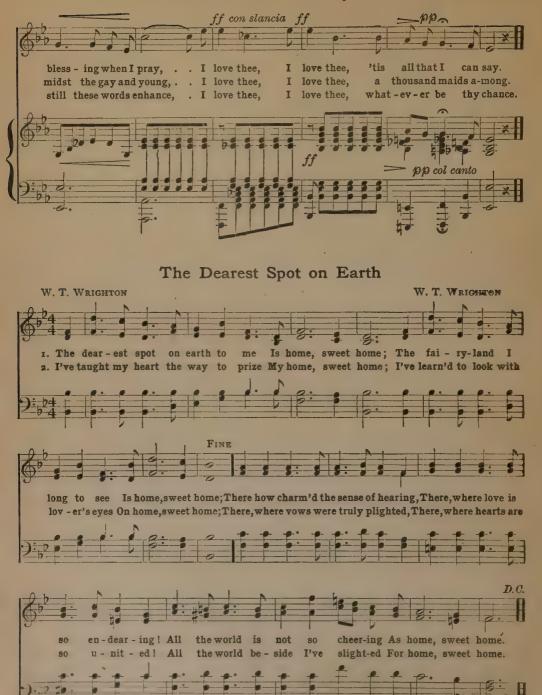
It is not unlikely that a second volume of "Heart Songs" will be demanded by the American public if the publishers can judge by the orders already received for the first. There is ample material not drawn upon, and still more contributions indicate that the mine has only begun to yield its treasury of heart songs.

Boston, 1909

Ar militett Chapple

HEART SONGS





Song of a Thousand Years





Homeward Bound



Brother, Tell Me of the Battle







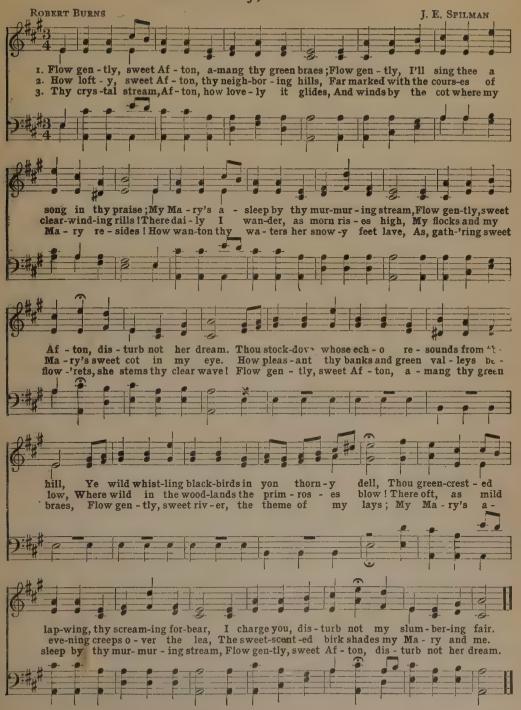


JENNY LIND

The celebrated Swedish singer whose American appearance was arranged at enormous cost by P. T. Barnum of circus fame. She was born in Stockholm in 1821 and died in 1887. Her popular encore was "Home, Sweet Home"—Heart Songs, p. 374



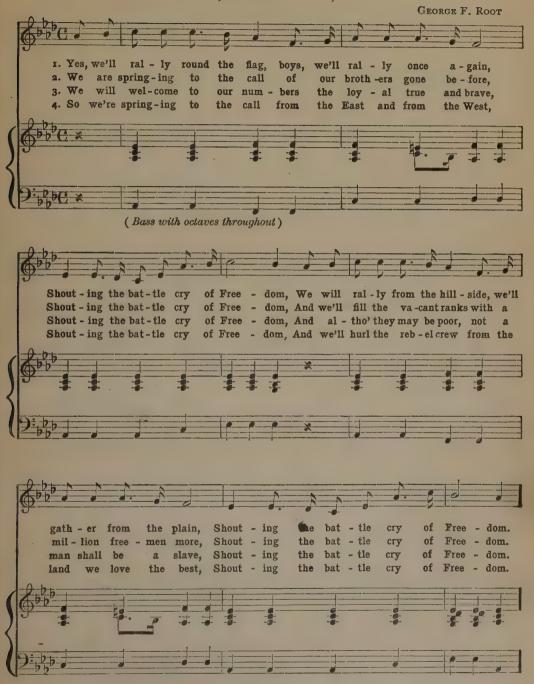
Flow Gently, Sweet Afton

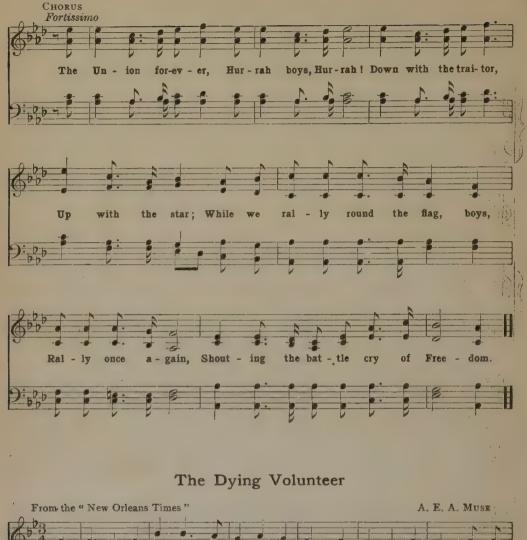


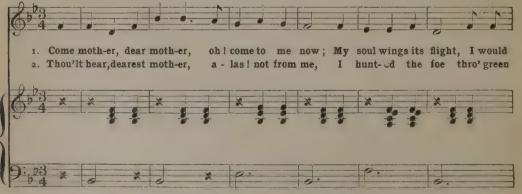


The Battle Cry of Freedom

(RALLYING SONG)













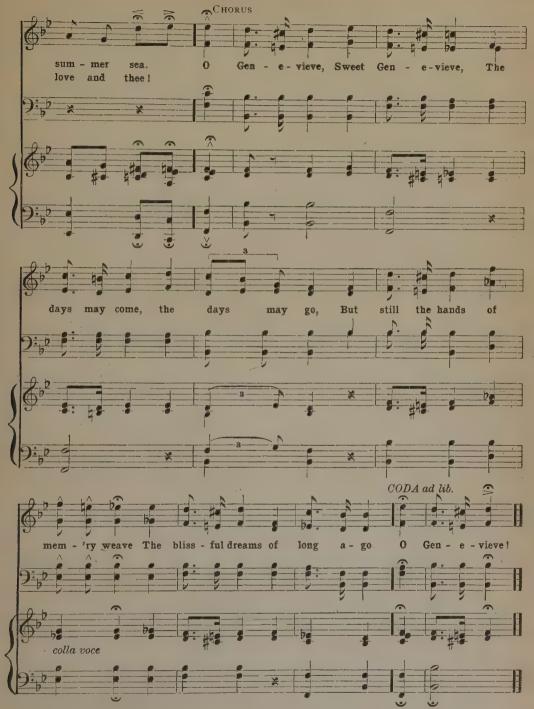
To the Evening Star





Sweet Genevieve





The Faded Coat of Blue





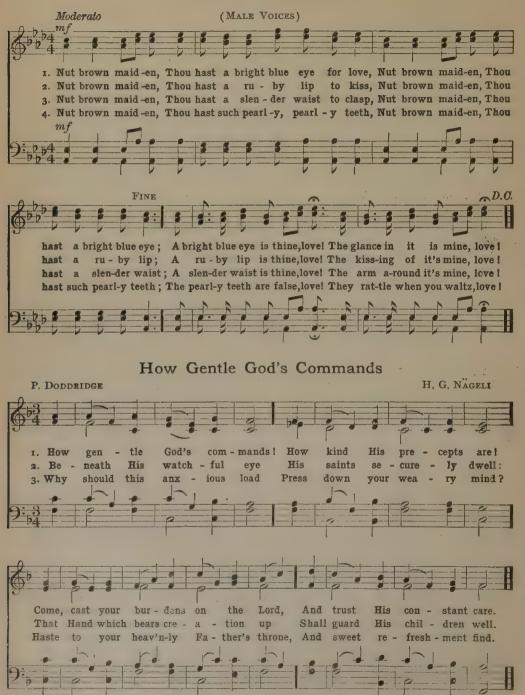
We're Tenting To-Night



The Switzer's Farewell



Nut Brown Maiden



Kathleen Aroon





Cradle Song



A Warrior Bold





The Orphan Boys

DUET



The Campbells are Coming

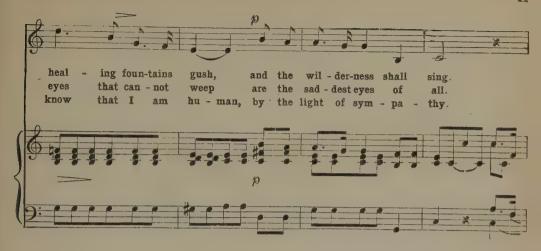


Buy a Broom











- 4 O ye tears! O ye tears! ye relieve me of my pain,
 The barren rock of pride has been stricken once again;
 Like the rock that Moses smote amid Horeb's burning sand,
 It yields the flowing water, to make gladness in the land.
 O ye tears! O ye tears!
- 5 There is light upon my path! there is sunshine in my heart,
 And the leaf and fruit of life shall not utterly depart;
 Ye restore to me the freshness and the bloom of long ago,
 O ye tears! O happy tears! I am thankful that ye flow.
 O ye tears! happy tears!

Johnny Sands

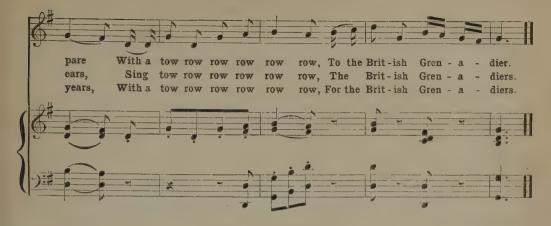




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The British Grenadiers





Free America*

Tune - "BRITISH GRENADIERS"

- That seat of science, Athens,
 And earth's proud mistress, Rome;
 Where now are all their glories?
 We scarce can find a tomb.
 Then guard your rights, Americans,
 Nor stoop to lawless sway,
 Oppose, oppose, oppose
 For North America.
- a We led fair Franklin hither,
 And, lo! the desert smiled;
 A paradise of pleasure
 Was opened to the world!
 Your harvest, bold Americans,
 No power shall snatch away!
 Huzza, huzza, huzza, huzza
 For free America.
- 3 Torn from a world of tyrants,
 Beneath this western sky,
 We formed a new dominion,
 A land of liberty.
 The world shall own we're masters here;
 Then hasten on the day:
 Huzza, huzza, huzza, huzza
 For free America.
- 4 Proud Albion bowed to Cæsar, And numerous lords before; To Picts, to Danes, to Normans, And many masters more;

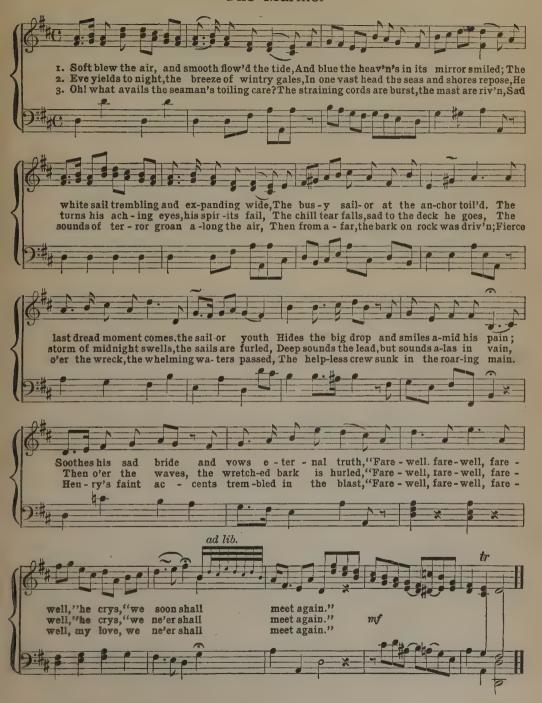
- But we can boast, Americans, We've never fallen a prey; Huzza, huzza, huzza, huzza For free America.
- 5 God bless this maiden climate,
 And through its vast domain
 May hosts of heroes cluster,
 Who scorn to wear a chain:
 And blast the venal sycophant
 That dares our rights betray;
 Huzza, huzza, huzza
 For free America.
- 6 Lift up your heads, ye heroes,
 And swear with proud disdain.
 The wretch that would ensnare you
 Shall lay his snares in vain;
 Should Europe empty all her force,
 We'll meet her in array,
 And fight and shout, and shout and fight
 For free America.
- 7 Some future day shall crown us
 The masters of the main.
 Our fleets shall speak in thunder
 To England, France and Spain;
 And the nations o'er the oceans spread
 Shall tremble and obey
 The sons, the sons, the sons
 Of brave America.

[•] By voice, sword and pen, Joseph Warren contributed to the cause of Independence. In 1772 and 1775, he delivered orations on the Boston Massacre. During the delivery of the second oration, the British soldiery lined the pulpit stairs, but nevertheless it was pronounced in defiance of their threats. Not long, it is thought, before his lamented death, he wrote the above ballad.

The Land o' the Leal



The Mariner



Come Where My Love Lies Dreaming

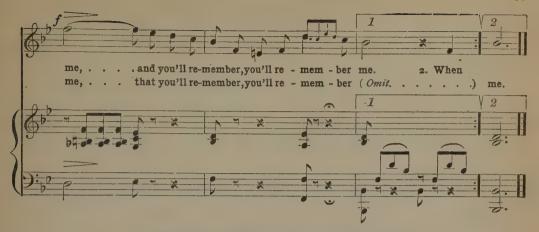




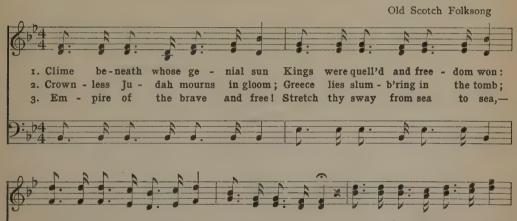




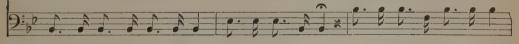


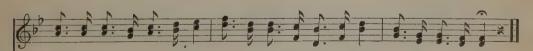


Clime Beneath Whose Genial Sun



Where the dust of Washing-ton Sleeps in glo-ry's bed,— He-roes from thy syl-van shade Rome hath shorn her ea-gle-plume, Lost her conqu'ring name. Youthful Na-tion of the West, Who shall bid thee bend the knee To a tyrant's throne? Knowledge is thine armor bright,

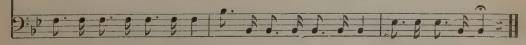




Chang'd the plough for bat-tle blade; Ho - ly men for thee have pray'd, Pa - triot martyrs bled.

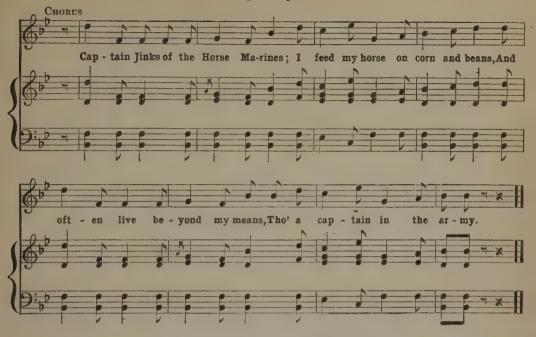
Rise! with tru - er greatness blest; Sainted bands from realms of rest Watchthy bright'ning fame.

Lib - er - ty thy bea-con - light, God Him-self thy shield of might, Bow to Him a - lone.

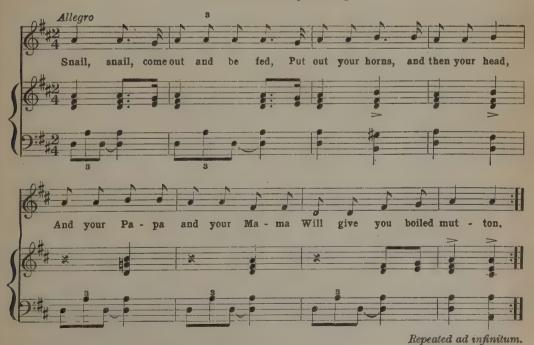


Captain Jinks





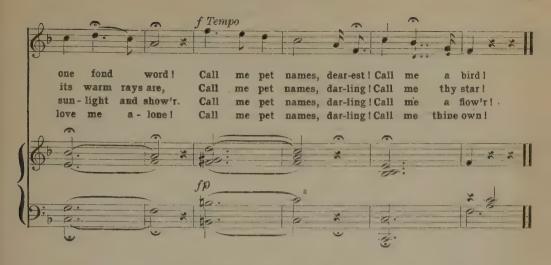
Chinese Baby-Song



Call Me Pet Names

Mrs. Osgood





See at Your Feet



"Vive La Compagnie"



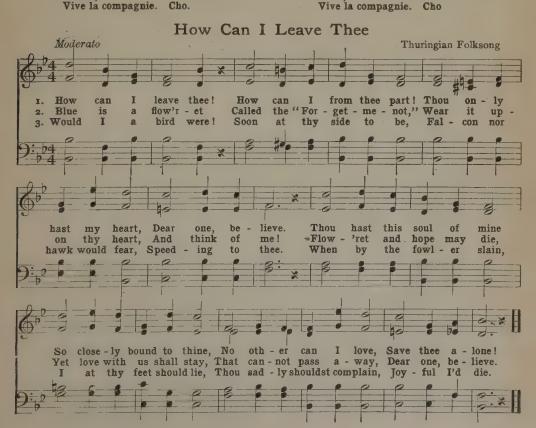




4 Come fill up your glasses — I'll give you a toast, 5 Since all, with good humor, I've toasted so free, Vive la compagnie.

Here's a health to our friend — our kind, worthy host, Tild to be it will please you to drink now with me, Vive la compagnie. Cho.

Vive la compagnie. Cho



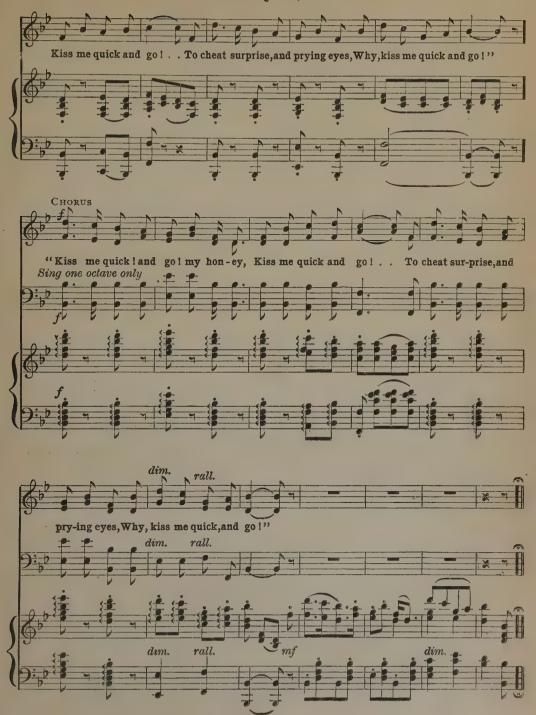




- 3 First, gallant South Carolina nobly made the stand;
 Then came Alabama, who took her by the hand;
 Next, quickly Mississippi, Georgia and Florida,
 All rais'd on high the Bonnie Blue Flag that bears a Single Star. Cho.
- 4 Ye men of valor, gather round the Banner of the Right,
 Texas and fair Louisiana join us in the fight;
 Davis, our loved President, and Stephens, statesman rare,
 Now rally round the Bonnie Blue Flag that bears a Single Star. Cho.
- 5 And here's to brave Virginia! the Old Dominion State
 With the young Confederacy at length has linked her fate;
 Impell'd by her example, now other states prepare
 To hoist on high the Bonnie Blue Fag that bears a Single Star. Cho.
- 6 Then here's to our Confederacy, strong we are and brave,
 Like patriots of old, we'll fight our heritage to save;
 And rather than submit to shame, to die we would prefer,
 So cheer for the Bonnie Blue Flag that bears a Single Star. Cho.
- 7 Then cheer, boys, cheer, raise the joyous shout,
 For Arkansas and North Carolina now have both gone out;
 And let another rousing cheer for Tennessee be given—
 The Single Star of the Bonnie Blue Flag has grown to be Eleven. Cho.

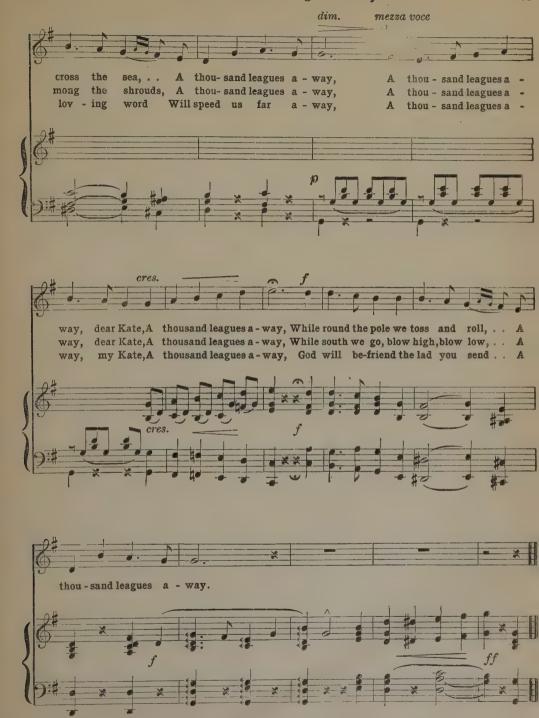
Kiss Me Quick, and Go





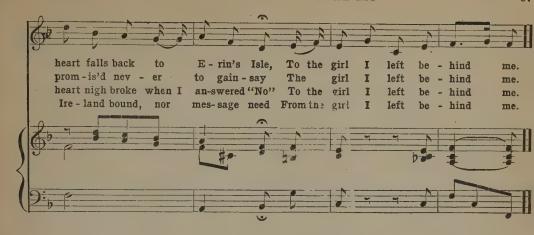
A Thousand Leagues Away



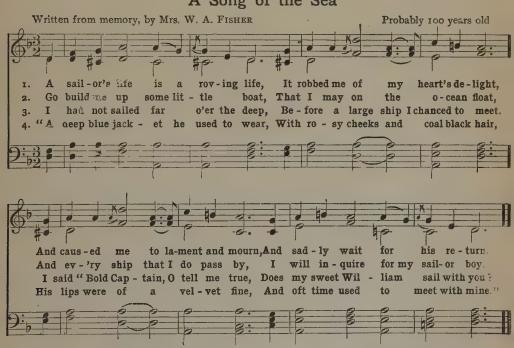


The Girl I Left Behind Me





A Song of the Sea



- 5 "Oh no, fair maid, he sails not here, He's drowned in the deep, I fear, Near that lone island, which you passed by, You've chanced to lose your sailor boy."
- 6 She wrung her hands, she tore her hair, Like some fair maid in deep despair, Her boat against the rocks she run, Crying, "Alas, I am undone.
- 7 "Now, I'll go home and write a song,
 I'll write it true, I'll write it long,
 On every line I'll shed a tear,
 On every verse, 'Fare you well, my dear,' ""
- 8 Go dig my grave both wide and deep,
 Place a marble stone at my head and feet,
 And, on my breast, a turtle dove,
 To show this world, I died for love.

Beautiful Star in Heaven so Bright

S. M. SAYLES





Angels Ever Bright and Fair





A Yankee Ship, and a Yankee Crew





Oh! Willie, We Have Miss'd You





De Boatmen's Dance

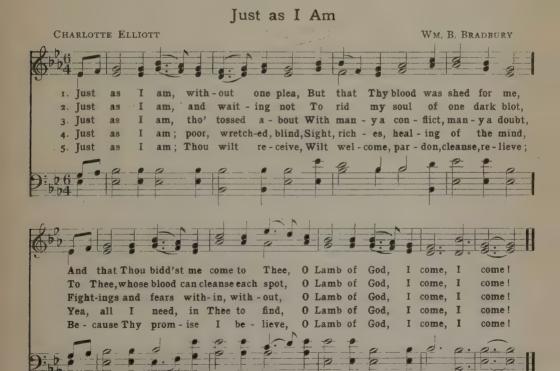
DAN D. SMITH





- 4 I've come dis time, I'll come no more,
 Let me loose, I'll go ashore;
 For dey whole hoss, an dey a bully crew
 Wid a hoosier mate an a captain too.
 O dance, etc.
- 5 When you go to de boatmen's ball, Dance wid my wife, or don't dance at all; Sky blue jacket an tarpaulin hat, Look out, my boys, for de nine-tail cat. O dance, etc.
- 6 De boatman is a thrifty man,
 Dar's none can do as de boatman can;
 I nebber see a putty gal in my life
 But dat she was a boatman's wife.

 O dance, etc.
- 7 When de boatman blows his horn, Look out, old man, your hog is gone; He cotch my sheep, he cotch my shoat, Den put em in a bag an toat em to de boat. O dance, etc.



Larboard Watch







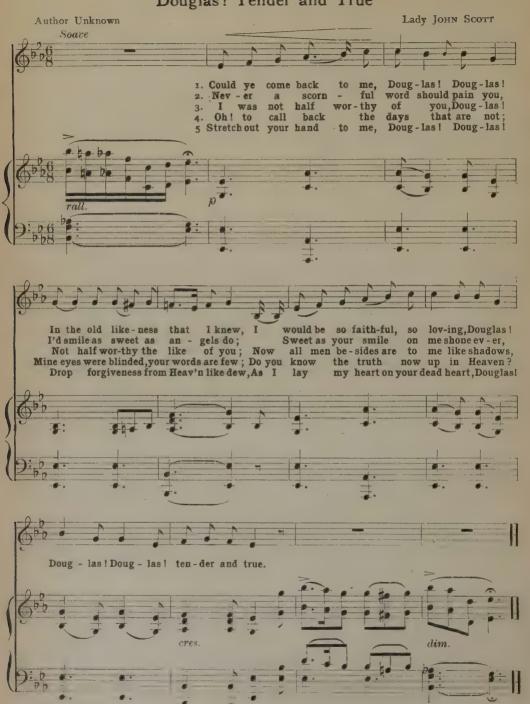


Hard Times Come Again No More





Douglas! Tender and True



When the Swallows



I've Left the Snow-Clad Hills





Upidee





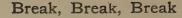
4 At break of day as heavenward
Tral la la, Tral la la!
The pious monks of Saint Bernard,
Tral la la la la!
Uttered the oft repeated prayer,
A voice cried through the startled air,
Chorus.

5 A trav'ler, by the faithful hound, Tral la la, Tral la la! Half buried in the snow was found, Tral la la la la! Still grasping in his hand of ice, That banner with the strange device, Chorus.

* Imitating a watchman's rattle.

Jerusalem the Golden









Dream Faces

W. M. HUTCHINSON





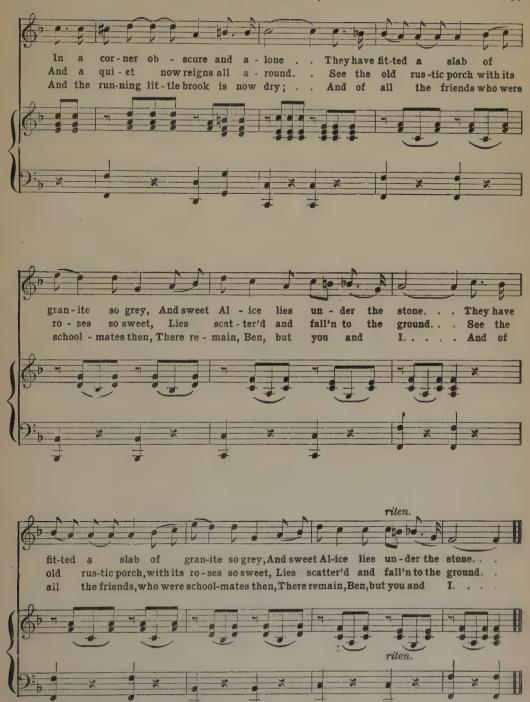


Bridal Chorus, from Lohengrin by us thrice hap - py pair, En - ter this door-way, 'tis love that in - vites; All that is brave, all that is fair, Love now tri-umph-ant for - ev - er Cham-pion of vir - tue, bold - ly Now the loud mirth of rev-'ling is end - ed, Night, bring-ing peace and bliss, has descend-ed. Fann'd by the breath of hap-pi-ness, rest, Clos'd to the world, by love on - ly u - nites.

Oh! Don't You Remember Sweet Alice

Or Ben Bolt

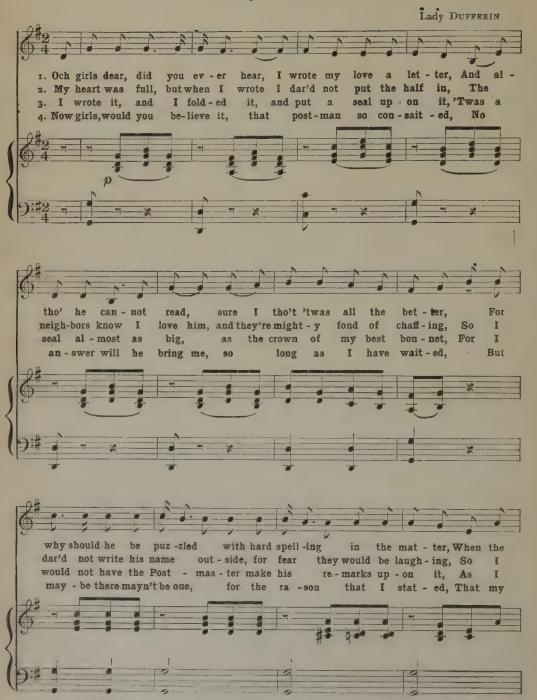


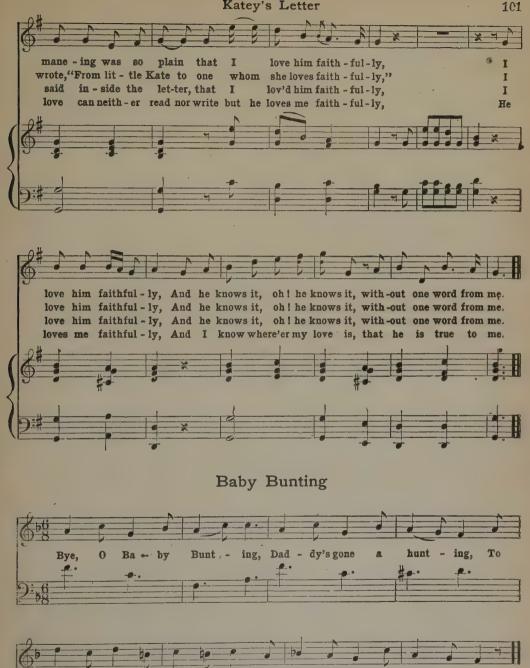






Katey's Letter



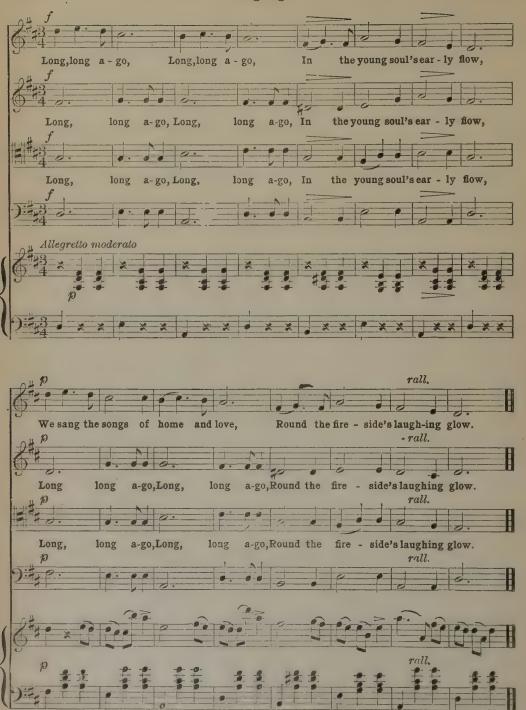


rab - bit - skin

To wrap his Ba - by Bunt - ing

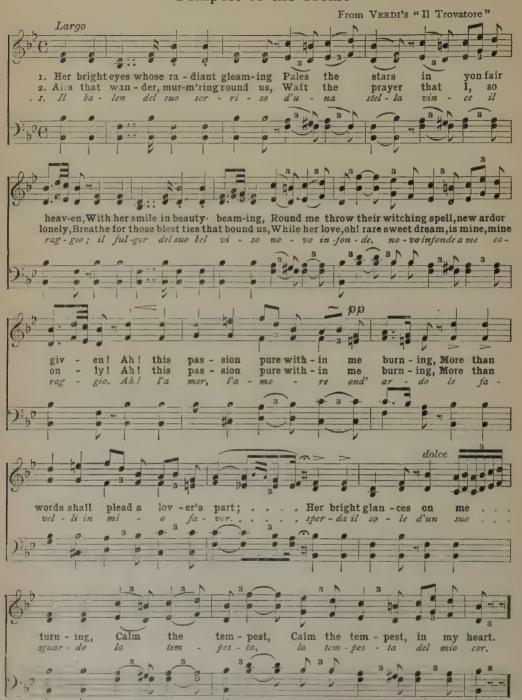






Drink to Me Only with Thine Eyes BEN JONSON -W. A. MOZART r. Drink to me on - ly with thine eyes, and will pledge with mine, I sent thee late a ro - sy wreath, not much hon - 'ring thee, Or leave a kiss with - in wine; for the cup, and not ask The As giv-ing it hope that there it could not with - ered be; But soul doth rise, doth ask vine, thirst that from the drink di thou there - on didst on - ly breathe, and send'st it me, . back . for But might I of Jove's nec-tar sip, I would not change for thine, . thine. Since when it grows and smells, I swear, not of it - self, but thee, . but thee.

Tempest of the Heart





Bonny Eloise

The Belle of the Mohawk Vale





Hoop de Dooden Do





ALICE NIELSEN

ALICE NIELSEN

The charming American lyric soprano. She was born in Nashville, Tennessee, 1876, studied music in San Francisco, and made her first public appearance in California. She was a popular member of the Bostonians, and has played in both light and grand opera. Her popular encore is "Bonnie Eloise"—Heart Songs, p. 108.



MARY GARDEN

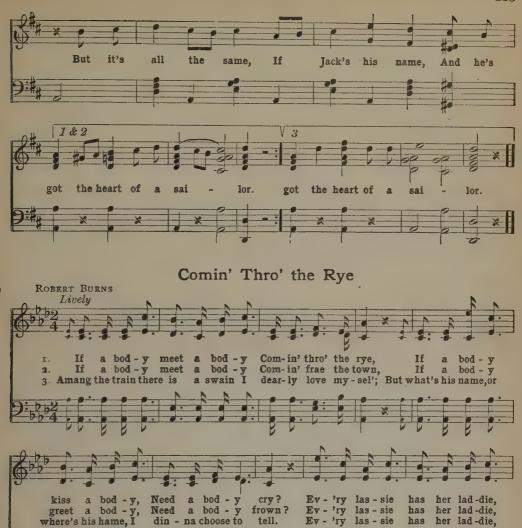
An American singer of world-wide renown. She was born in Chicago, and received her musical education in Paris. She was for some time with the Opera Comique, Paris, and has since toured in Europe and America. Her popular encore is "The Blue Bells of Scotland"—Heart Songs, p. 387.



The Heart of a Sailor



her lad -die.



tell.

Yet a' the lads they smile on me, When com - in' thro' the rye.

din - na choose to

Nane, they say, ha'e I;





Darling Nelly Gray





Beautiful Dreamer

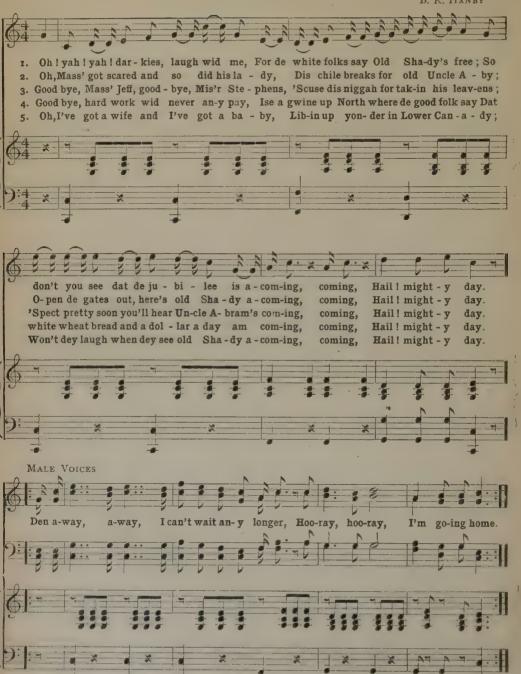




The Old Folks at Home





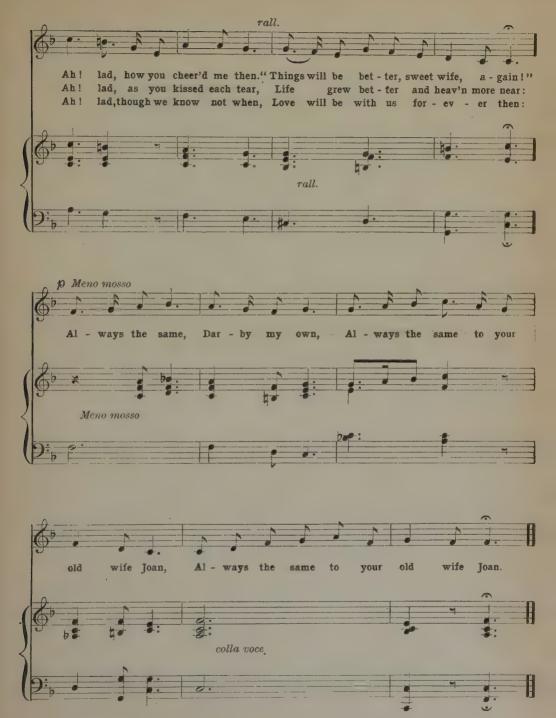


Körner's Battle Prayer



Darby and Joan





Make Me No Gaudy Chaplet





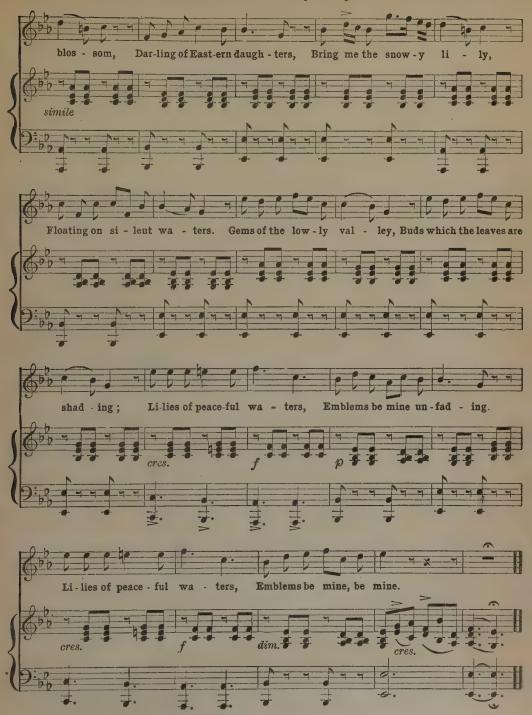
MARCELLA SEMBRICH

An Austrian opera singer who particularly endeared herself to American audiences. She was born in Lemberg, Galacia, 1858, and made her first appearance in grand opera at Athens. Her first American appearance was in 1883, and she has since made several American tours. Her popular encore is "Comin' Throthe Rye"—Heart Songs, p. 113.

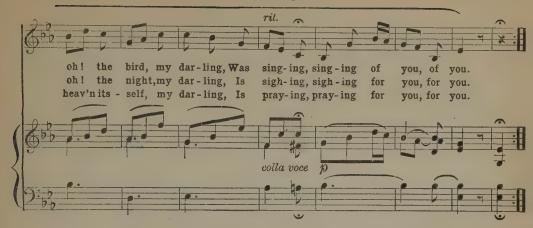


EMMA ABBOTT

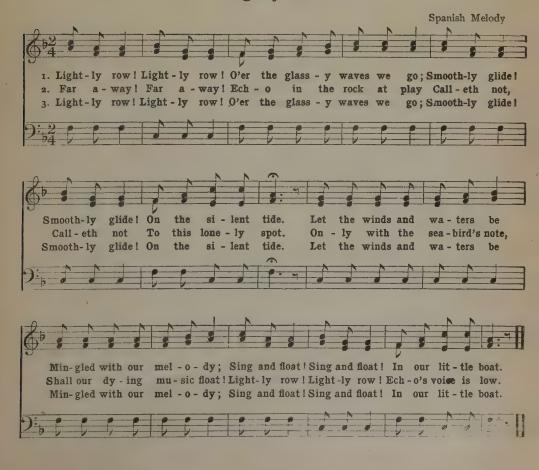
The noted American opera singer. She was born in Chicago in 1849 and first sang in public at the age of nine. Clara Louise Kellogg was her friend and patron, and helped her prepare for her formal debut, made in London, 1878. She died in 1891. Her popular encore was "Then You'll Remember Me"—Heart Songs, p. 52







Lightly Row







Christians, Awake



- 5 Let us like these good shepherds, then employ
 Our grateful voices to proclaim the joy;
 Trace we the Babe, who hath retrieved our loss,
 From His poor manger to His bitter cross;
 Treading His steps, assisted by His grace,
 Till man's first heavenly state again takes place.
 - 6 Then may we hope, the angelic thrones among,
 To sing, redeemed, a glad triumphal song;
 8, He, that was born upon this joyful day,
 Around us all His glory shall display:
 Saved by His love, incessant we shall sing
 2. Of angels and of angel-men the King.

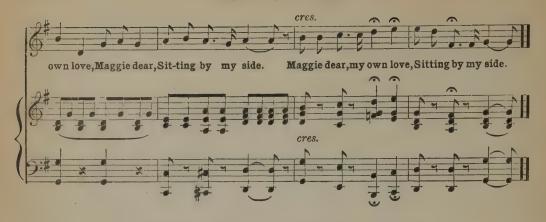




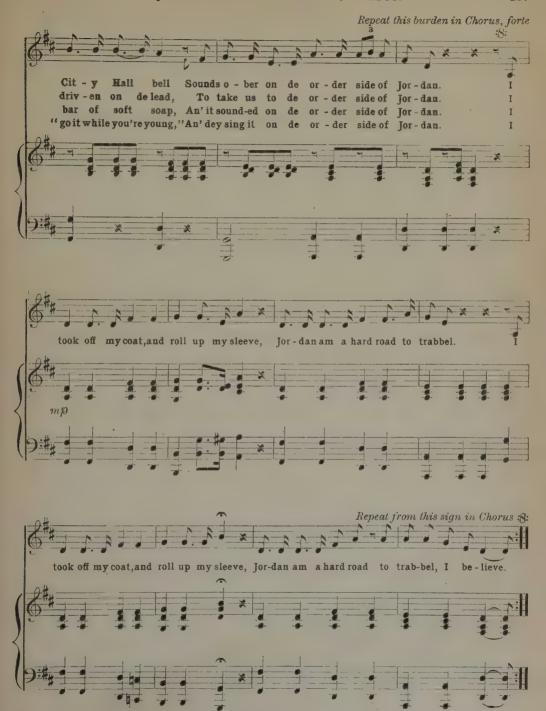
Maggie By My Side



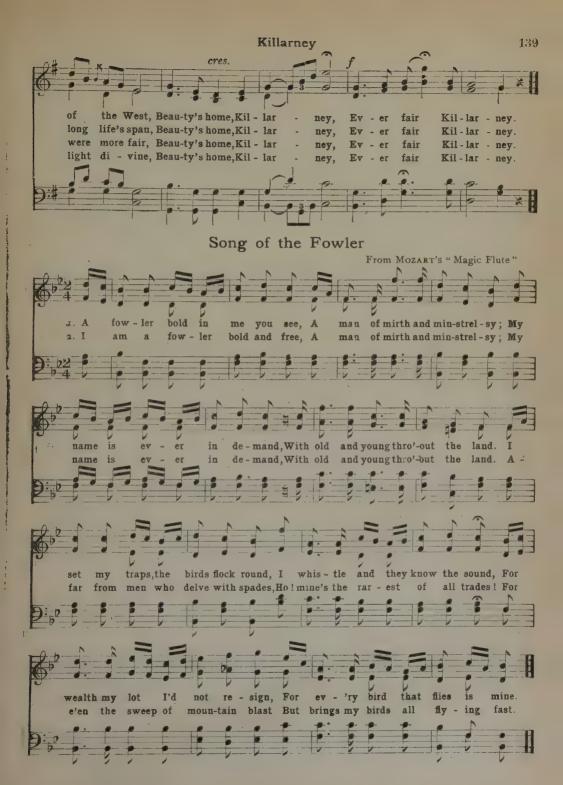
Maggie By My Mide







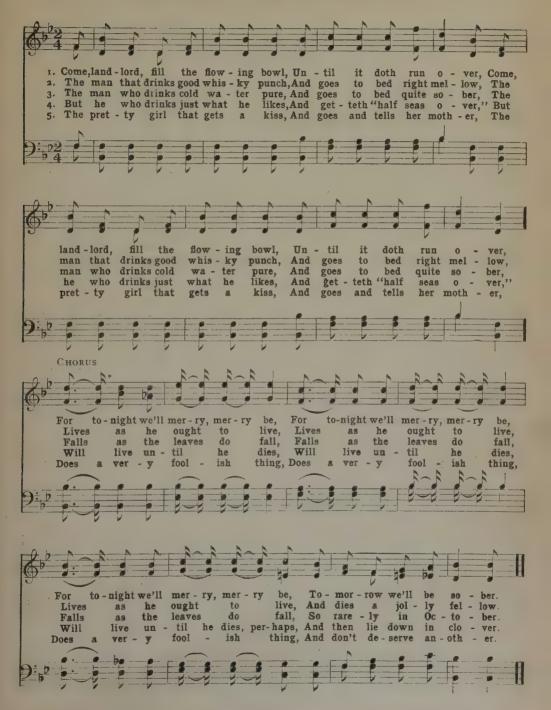




O Dear! What Can the Matter Be?



Landlord, Fill the Flowing Bowl





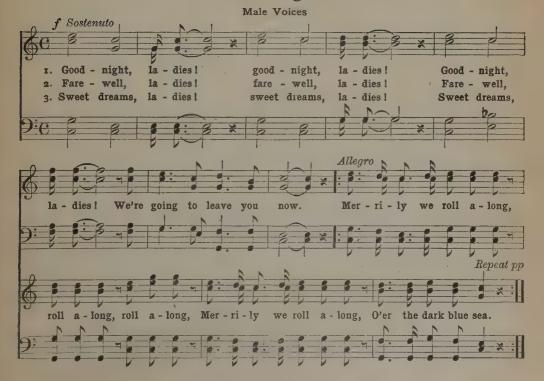


Sing, Smile, Slumber





Good-night



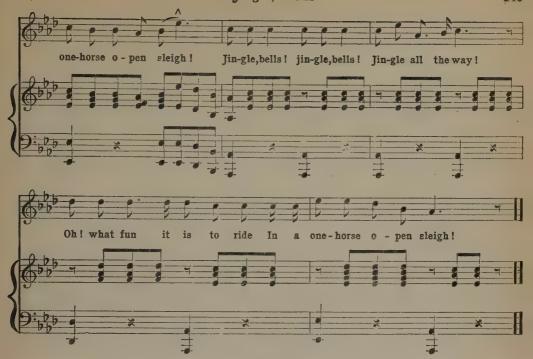
The Last Rose of Summer



No, Never, No

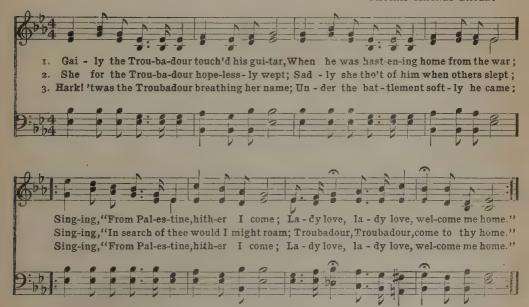






Gaily the Troubadour

THOMAS HAYNES BAYLEY



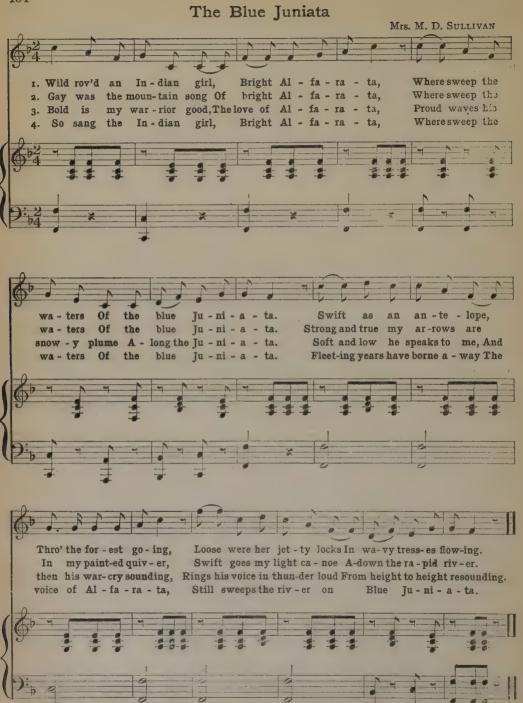




Kingdom Coming

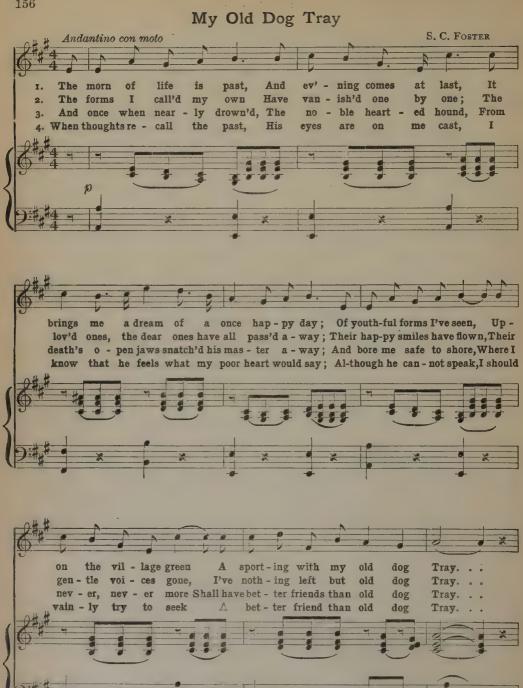
Words and music by HENRY C. WORK vou seen de mas-sa. Wid de muff-stash on his dar - keys, hab way, two foot tud-der, An' he weigh tree hun-dred pound. His six foot one lone-some lib-ing In de log-house on lawn, Dev dar - keys feel De SO made us trou-ble, An' he dribe us round a spell: We De o - ber - seer he đe road some time dis morn-in', Like he gwine to leab de place? long big, he couldn't pay de tail - or, An' it won't go half way round. move dar tings to mas - sa's par-lor For to keep it while he's gone. Dar's lock him in de smoke-house cel-lar, Wid de key trown in de well. De seen a smoke, way de rib-ber, Whar de Link - um gum-boats up drill so much dey call him Cap-'an, An' he get so dref - ful tann'd, an' ci - der de kit-chen, An' de dar - keys dey'll hab wine in I whip is lost, han' - cuff bro-ken, But de mas - sa'll hab his He's





Dutch National Song















My Old Kentucky Home

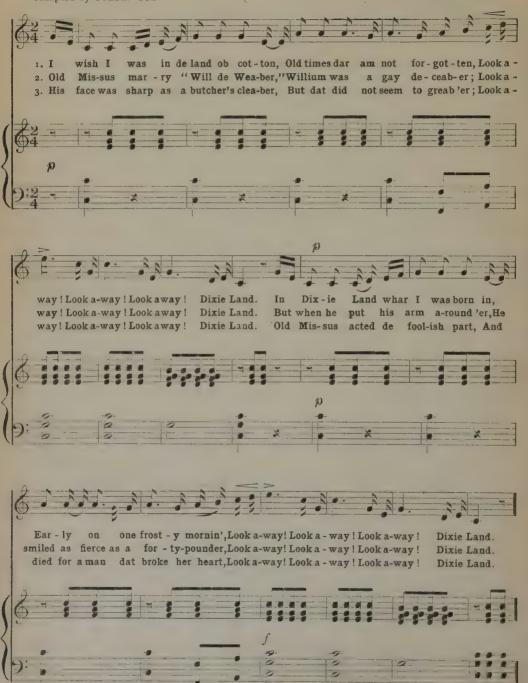
S C FOSTER home, 'Tis sum-mer, the dark-ies are gay; The sun shines bright in the old Ken-tuck-v The young folks roll on the lit - tle cab - in floor, All mer-ry, all hap-py and bright; They hunt no more for the pos-sum and the coon, On the mead-ow, the hill and the shore; The day goes by like a shad-ow o'er the heart, With sor-row where all was de-light; The head must bow and the back will have to bend. Wher-ev-er the dark-ev may go: A few more days for to tote the wea-ry load-No mat-ter.'twill nev-er be light: The corn-top's ripe and the meadow's in the bloom, While the birds make musicall the day. They sing no more by the glim-mer of the moon, On the bench by the old cab-in door. The time has come when the dark-ies have to part, Then my (Omit) A few more days, and the trou-ble all will end, In the field where the sugar-canes grow; old Ken-tuck-y home, good-night! Weep no more, my la-dy, 0 weep no more to - day! We will sing one song for the old Kentucky home, For the old Kentucky home, far a - way.

Marching Along











4 Now here's a health to the next old Missus,
An all de gals dat want to kiss us;
Look away! etc.
But if you want to drive 'way sorrow,
Come and hear dis song to-morrow,

Look away! etc.
Cho. Den I wish I was in Dixie, etc.

5 Dar's buckwheat cakes an' Ingun' batter, Makes you fat or a little fatter;

Look away! etc.

Den hoe it down and scratch your grabble, To Dixie's land I'm bound to trabble,

Look away! etc.

Cho. Den I wish I was in Dixie, etc.

Italian National Hymn





won-ders of His

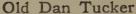




Oh! Susanna







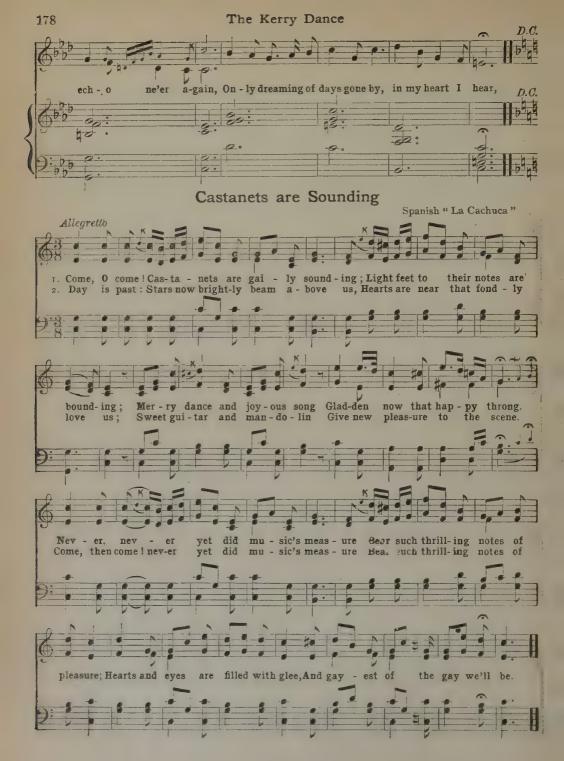




The Kerry Dance







Bonnie







Good-Night, Farewell







Ah! So Pure







The Enchanted Isle









The great Spanish coloratura soprano. She is an Italian by birth. Her first operatic success was in San Francisco, followed by triumphs in London and European countries. The flute-like qualities of her voice are the marvel of audiences. Her popular encore is "Bonnie Dundee"—Heart Songs, p. 80.



JESSIE BARTLETT DAVIS

An American contralto who was most successful as Alan-a-Dale in "Robin Hood." (This photograph shows her in the role.) She was born in Morris, Illinois, the daughter of well-known musicians. Her professional debut was in 1880, in "Pinafore." She died in 1905. Her popular encore was "Robin Adair"—Heart Songs, p. 288.







The Tar's Farewell







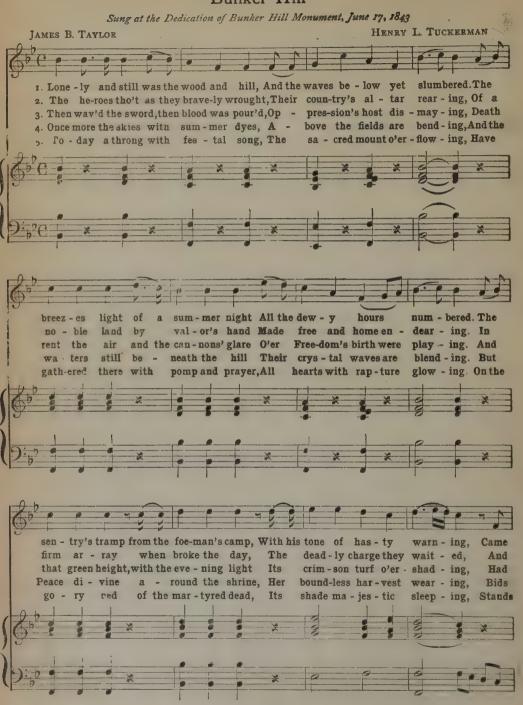


I Would That My Love





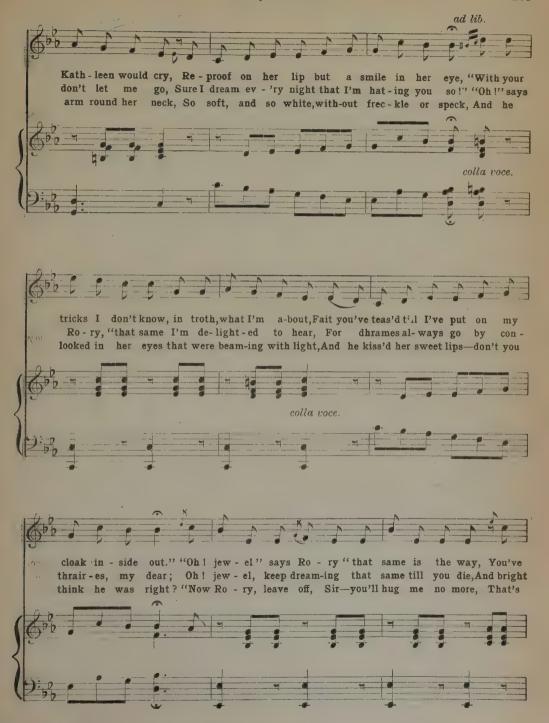
Bunker Hill





Rory O'Moore







Danish National Hymn





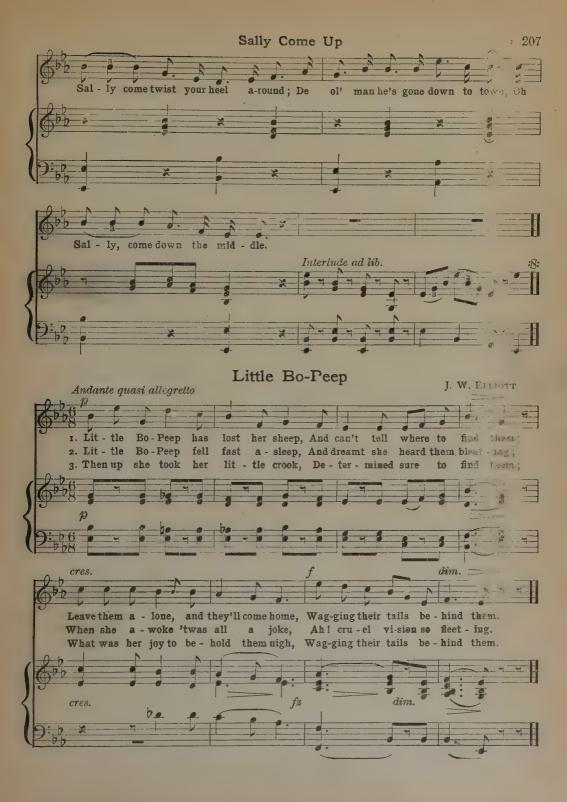
Copyright, Underwood & Underwood EMMA EAMES

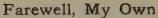
The eminent American prima donna. She was born in Shanghai, China, in 1867, studied music in Boston and in Paris, and made her debut in the latter city, 1889. Two years later she made tremendous successes at Covent Garden and in New York, and has since been a leading member of American and European opera companies. Her popular encore is "Dixie"—Heart Songs, p. 166.



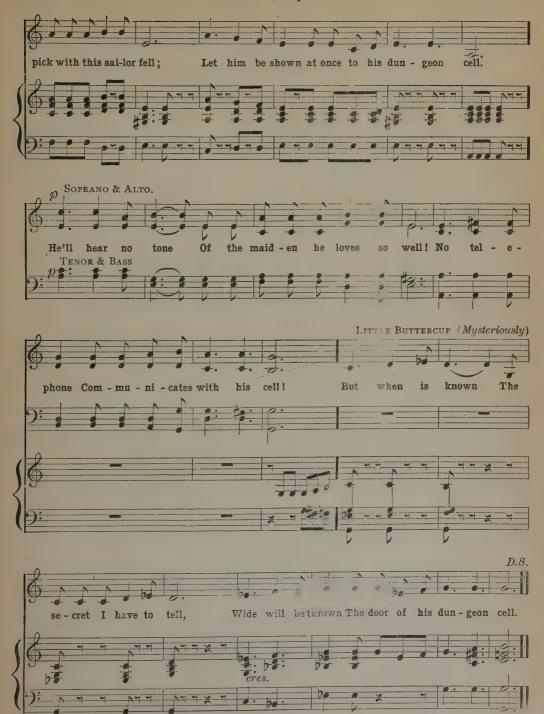
LILLIAN NORDICA

The beloved American opera singer. She is a New England girl, born in Farmington, Maine, 1859. She studied at the New England Conservatory of Music, later at Milan, and first appeared in Grand Opera at Brescia. Her popular encore is "John Anderson, My Jo"—Heart Songs, p. 378.









Old Rosin, the Beau





The Hazel Dell

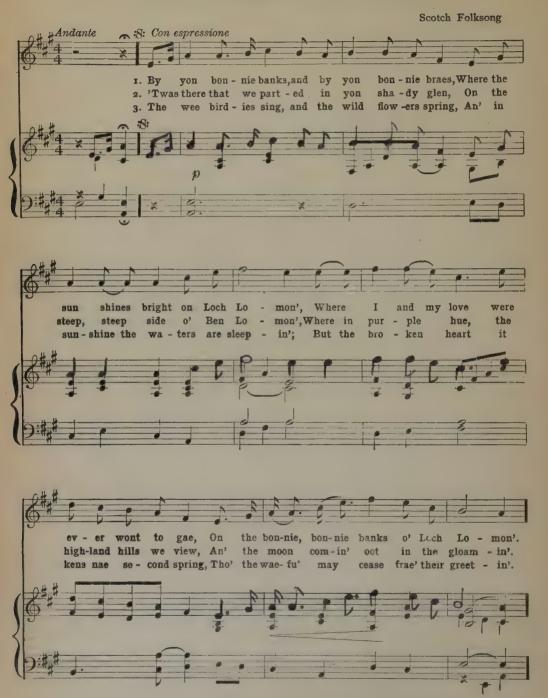






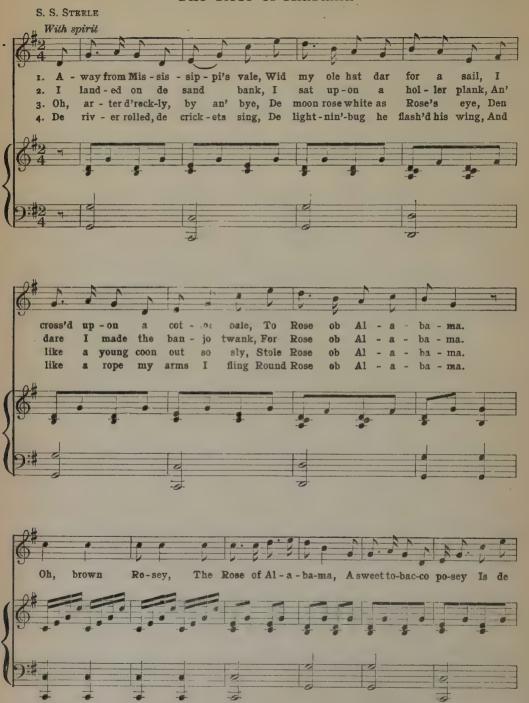


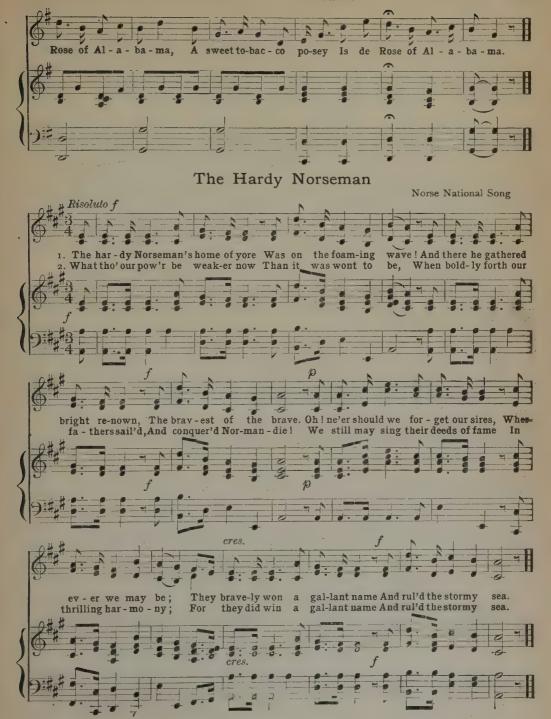
The Bonnie Banks o' Loch Lomon'





The Rose of Alabama

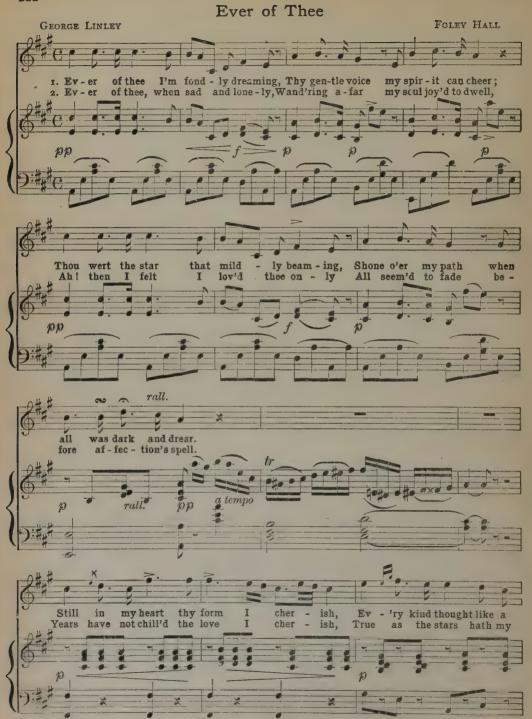




Who is Sylvia













Beautiful Isle of the Sea



Integer Vitæ



- Integer vitæ scelerisque purus Non eget Mauris jaculis nec arcu Nec venenatis gravida sagittis, Fusce, pharetra.
- 2 Sive per Syrtes iter æstuosas Sive facturus per inhospitalem Caucasum vel quæ loca fabulosus Lambit Hydaspes.
- 3 Pone sub curru nimium propinqui Solis in terra domibus negata: Dulce ridentem Lalagen amabo, Dulce loquentem.

Dost Thou Love Me, Sister Ruth



Flee as a Bird



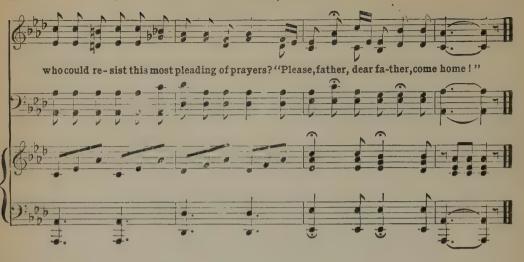


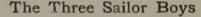
Come Home, Father

Words and Music by HENRY C. WORK







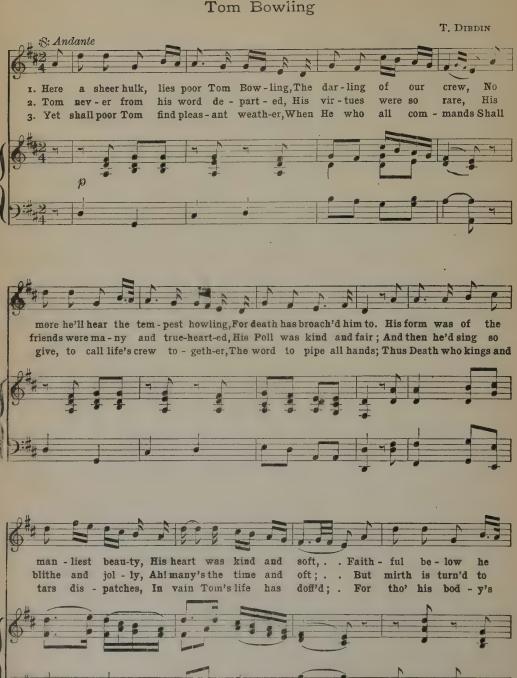














The Blue Alsatian Mountains





They All Love Jack









I Dreamt That I Dwelt in Marble Halls



A place than all be-sides more sweet; It is

And heav'n comes down our souls to greet,

Though sundered far, by faith they meet A -round one com -mon mer - cy -

t blood-bought mer-cy -

And glo - ry crowns the mer - cy

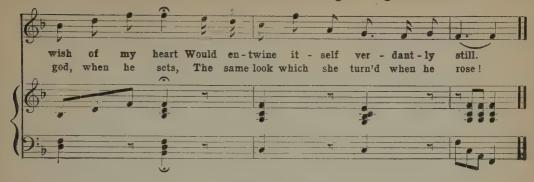


Barbara Allen



Believe Me if Ail Those Endearing Young Charms





Fair Harvard

- r Fair Harvard! thy sons to thy jubilee throng,
 And with blessings surrender thee o'er,
 By these festival rites, from the age that is past,
 To the age that is waiting before.
 0 relic and type of our ancestor's worth,
 That has long kept their memory warm,
 First flower of their wilderness! star of their night,
 Calm rising through change and through storm!
- To thy bowers we were led in the bloom of our youth,
 From the home of our infantice years,
 When our fathers had warned, and our mothers had prayed,
 And our sisters had blest, through their tears;
 Thou then wert our parent, the nurse of our souls,
 We were moulded to manhood by thee,
 Till freighted with treasure-thoughts friendships, and hopes,
 Thou did'st launch us on Destiny's sea.
- Farewell! be thy destinies onward and bright!
 To thy children the lesson still give,
 With freedom to think, and with patience to bear,
 And for right ever bravely to live.
 Let not moss-covered error moor thee at its side,
 As the world on truth's current glides by;
 Be the herald of light, and the bearer of love,
 Till the stock of the Puritans die.

The Graduates' Farewell

W. T. ADAMS

- E How sad mid the sunshine that gladdens this scene, Comes the thought that to-day we must part; That the bond which affection has ever kept green Must be severed to-day in the heart; That we meet in this home of our childhood no more, As we lovingly meet to the last; That we never again on this time-bounded shore May unite in the songs of the past!
- Dut fondly our thoughts will return to the spot
 On the wings of remembrance borne up;
 And our hearts shall rejoice, while we cherish the lot
 That permits us to drink of this cup.
 Then farewell to our school, and farewell to the friends
 Who have lighted our pathway with love;
 Though to-day we must part, yet our prayers will accord
 That our school be united above!

Tom-Big-Bee River



3 Wid my hands on de banjo and toe on de oar, I sing to de sound ob de river's soft roar; While de stars dey look down at my Jula so true, An' dance in her eye in my gum-tree canoe. Singing row away, etc.

一篇 情報 法裁判 化自己的有限的 有限 有限 有人

- 4 One night de stream bore us so far away,
 Dat we couldn't cum back, so we thought we'd
 jis stay,
 - Oh, we spied a tall ship wid a flag ob true blue, An' it took us in tow wid my gum-tree canoe. Singing row away, etc.













Onward, Christian Soldiers



You Never Miss the Water





Co-ca-che-lunk

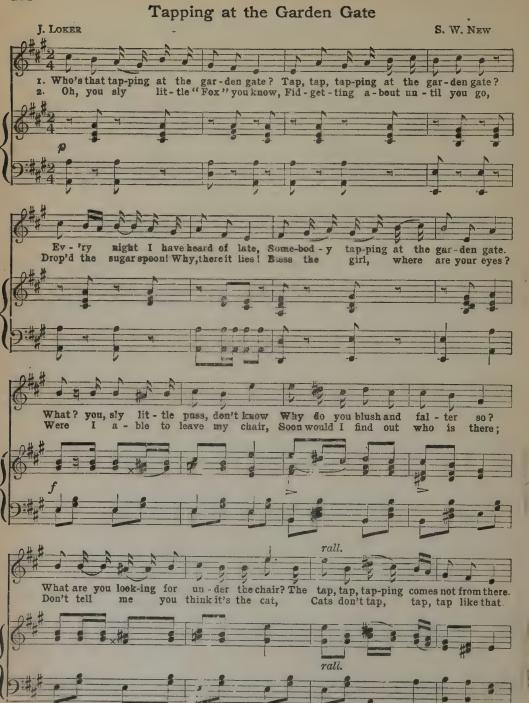




It's a Way We Have at Old Harvard*



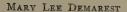








My Ain Countrie



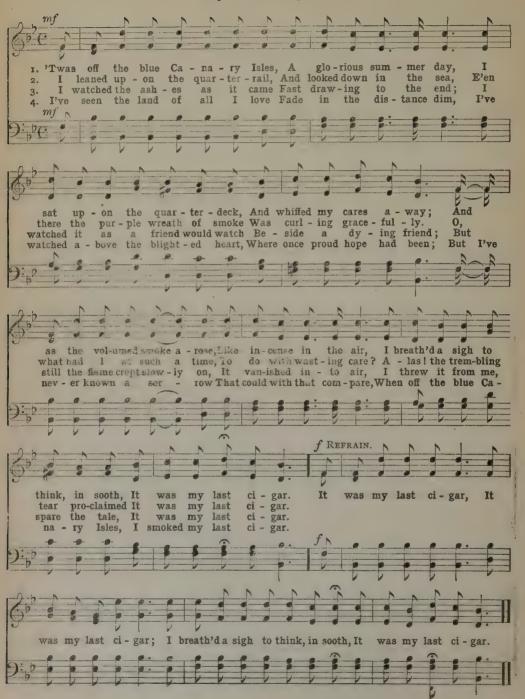


- 2 I've His gude word o' promise that some gladsome day, the King To His ain royal palace His banished hame will bring; Wi' een an' wi' hert rinnin' ower, we shall see The King in His beauty, in oor ain countrie.

 My sins hae been mony, an' my sorrows hae been sair,
 But there they'll never vex me, nor be remembered mair,
 For His bluid has made me white, and His han' shall dry my e'e,
 When He brings me hame at last, to my ain countrie.
- 3 Sae little noo I ken o' yon blessed, bonnie place,
 I only ken it's Hame, whaur we shall see His face;
 It wad surely be eneuch forever mair to be
 In the glory o' His presence, in oor ain countrie.
 Like a bairn to his mither, a wee birdie to its nest,
 I wad fain be gangin' noo unto my Saviour's breast,
 For He gathers in His bosom witless, worthless lambs like me,
 An' carries them Himsel', to His ain countrie.
- 4 He is faithfu' that hath promised, an' He'll surely come again, He'll keep His tryst wi' me, at what hour I dinna ken; But He bids me still to wait, an' ready aye to be, To gang at ony moment to my ain countrie.

 Sae I'm watching aye, and singin' o' my hame, as I wait For the soun'ing o' His footfa' this side the gowden gate. God gie His grace to ilka ane wha' listens noo to me, That we a' may gang in gladness to oor ain countrie.

My Last Cigar



My Moustache



The Old Arm Chair











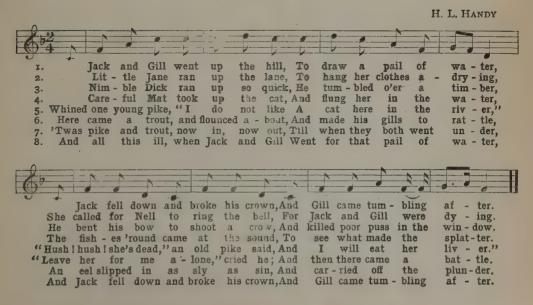


Love's Old, Sweet Song

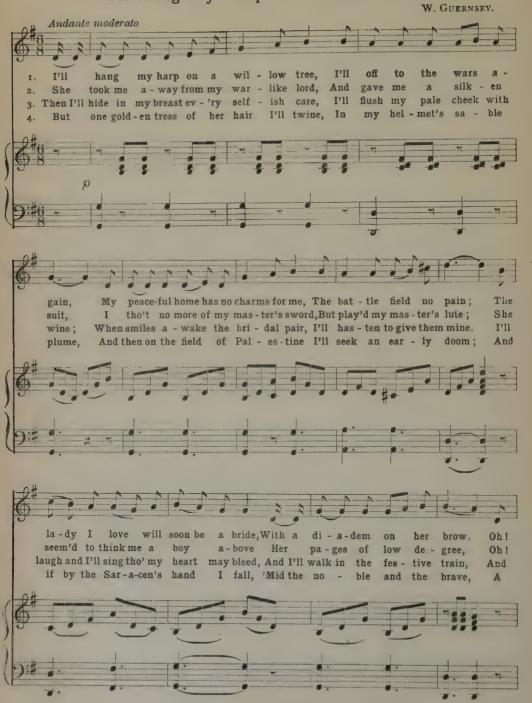




Jack and Gill



I'll Hang My Harp on a Willow Tree



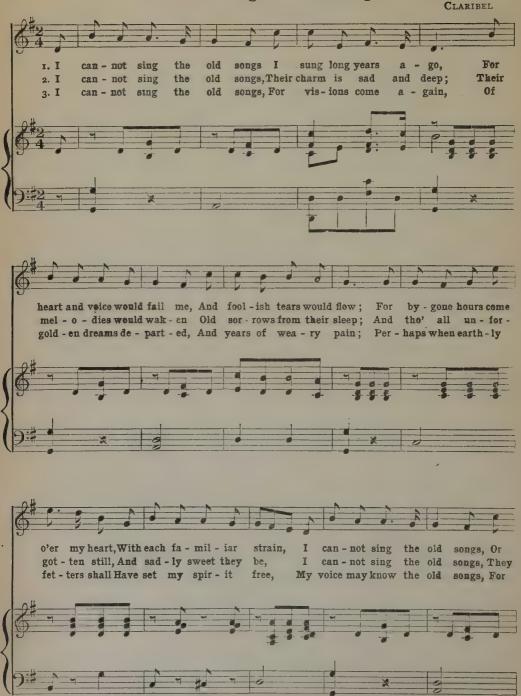


WILLIAM WILLING





I Cannot Sing the Old Songs





When Shall We Three Meet Again





Paddle Your Own Canoe





Robin Adair



Miss Lucy Long







r Our Father, who art in heaven, | hallowed | be Thy | name; || Thy kingdom come, Thy will be done in | earth, as it | is in | heaven;

2 Give us this | day our | daily | bread; || and forgive us our trespasses, as we forgive | them that

trespass a- | gainst us.

3 And lead us not into temptation, but de- | liver | us from | evil; \parallel for Thine is the kingdom, and the power, and the | glory, for- | ever. A- | men.



'Tis Midnight Hour



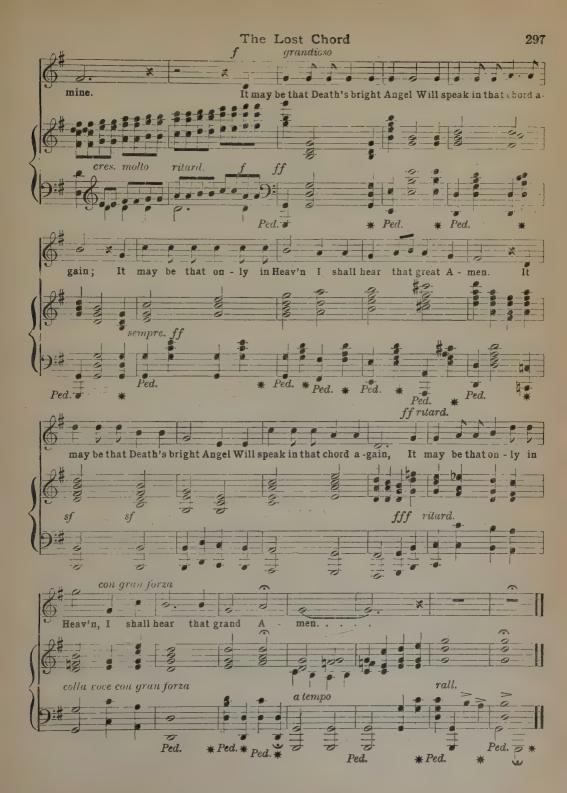
The Lost Chord





The Lost Chord





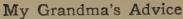
Go 'way, Old Man!





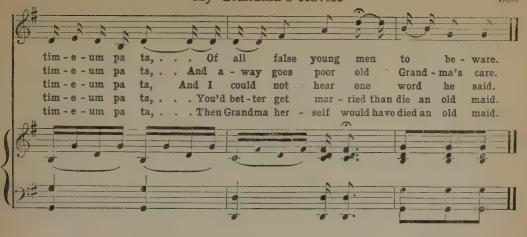


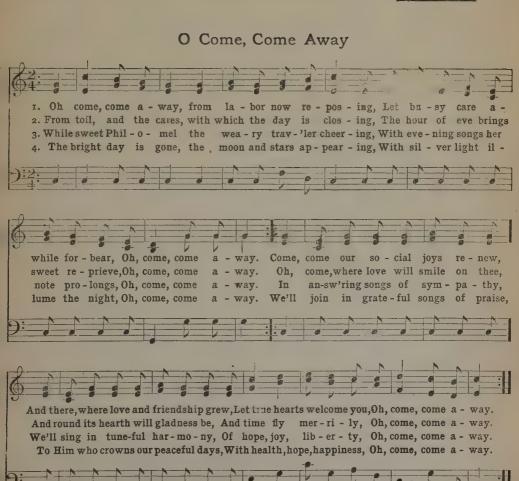




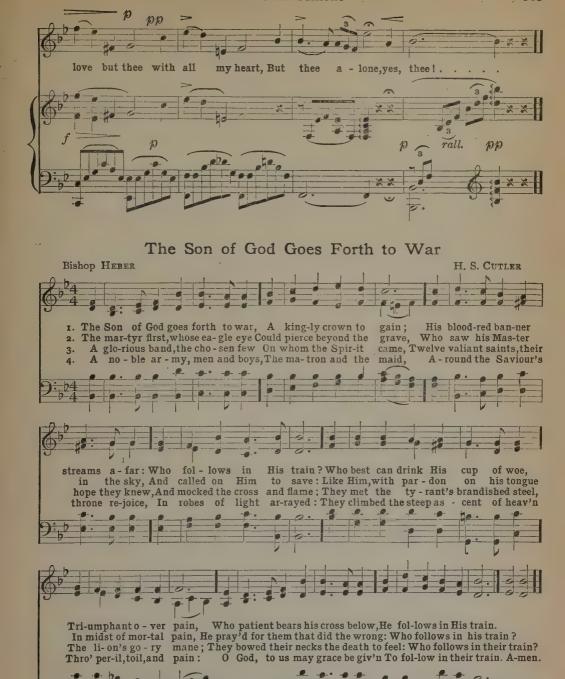












In Old Madrid



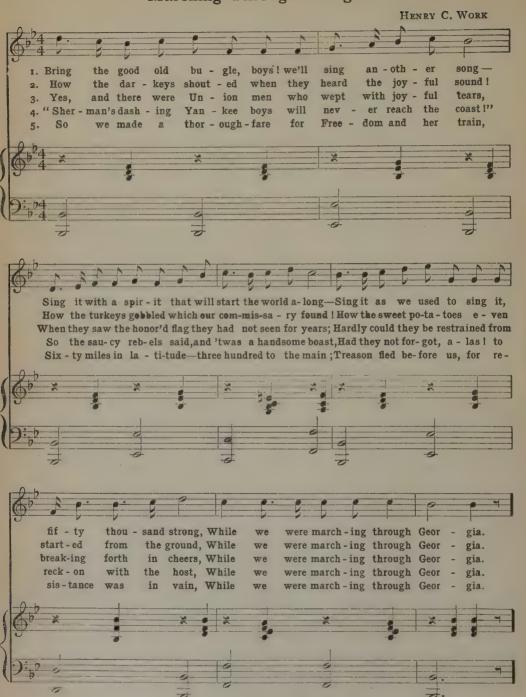


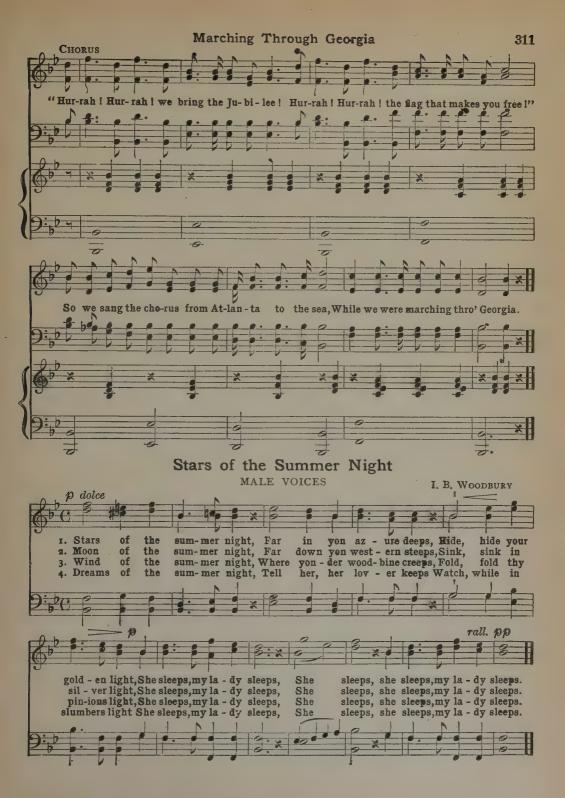






Marching Through Georgia





Battle Hymn of the Republic



John Brown's Body

Ighn Brown's body lies a-mould'ring in the grave, John Brown's body lies a-mould'ring in the grave, John Brown's body lies a-mould'ring in the grave,

His soul is marching on! Glory, glory, hallelujah! Glory, glory, hallelujah! Glory, glory, hallelujah! His soul is marching on!

- 2 The stars of heaven are looking kindly down,
 On the grave of old John Brown! Cho. Glory, etc.
- 3 He's gone to be a soldier in the army of the Lord!

 His soul is marching on. Cho. Glory, etc.
- 4 John Brown's knapsack is strapped upon his back!

 His soul is marching on. Cho.—Glory, etc.

JOHN BROWN'S BODY (Another Version)

r Old John Brown lies a-mouldering in the grave,
Old John Brown lies slumbering in his grave—
But John Brown's soul is marching with the brave,
His soul is marching on.

Glory, glory, hallelujah!
Glory, glory, hallelujah!
Glory, glory, hallelujah!
His soul is marching on.

a He has gone to be a soldier in the army of the Lord,
He is sworn as a private in the ranks of the Lord —
He shall stand at Armageddon with his brave old sword,
When Heaven is marching on.
Glory, glory, hallelujah, etc.
For Heaven is marching on.

3 He shall file in front where the lines of battle form —
He shall face to front when the squares of battle form —
Time with the column, and charge with the storm,
Where men are marching on.

Glory, glory, hallelujah, etc.

True men are marching on.

Ah, foul tyrants! do ye hear him where he comes?

Ah, black traitors! do ye know him as he comes?

In thunder of the cannon and roll of the drums,

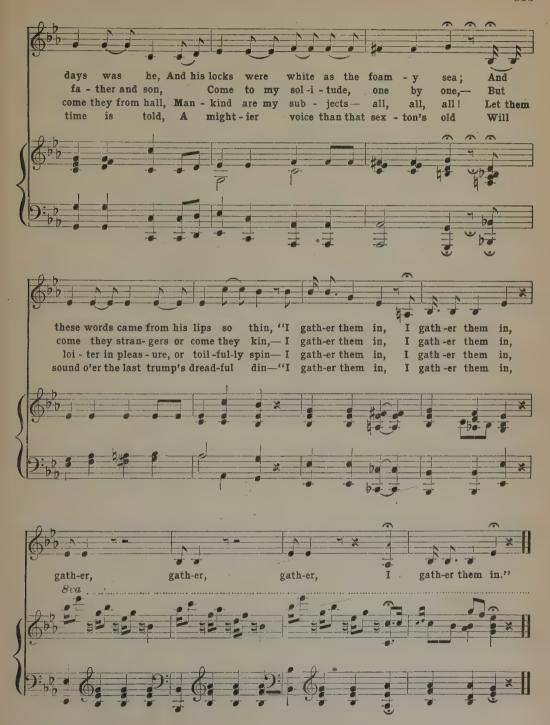
As we go marching on. Glory, glory, hallelujah, etc. We all go marching on.

Men may die, and moulder in the dust—
Men may die, and arise again from dust,
Shoulder to shoulder, in the ranks of the Just,
When Heaven is marching on.
Glory, glory, hallelujah, etc.
The Lord is marching on.

H. H. BROWNELL

0.4





The Sword of Bunker Hill









Gaudeamus Igitur



Gaudeamus Igitur

Gaudeamus igitur,
Juvenes dum sumus;
Gaudeamus igitur,
Juvenes dum sumus;
Post jucundam juventutem,
Post molestam senectutem,
Nos habebit humus,
Nos habebit humus.

Ubi sunt, qui ante nos In mundo fuere? Ubi sunt, qui ante nos In mundo fuere? Transeas ad superos,
Abeas ad inferos,
Quos si vis videre,
Quos si vis videre.

Vivat academia,
Vivant professores,
Vivat academia,
Vivant professores,
Vivat membrum quodlibet,
Vivant membra quælibet,
Semper sint in flore,
Semper sint in flore.

The Dutch Company

MALE VOICES



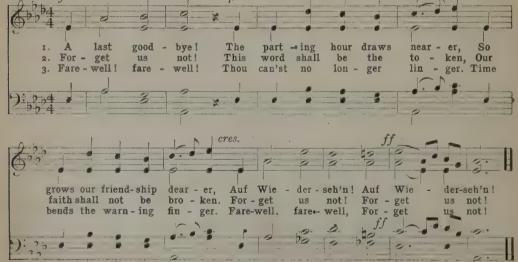
Love's Young Dream THOMAS MOORE Moderato con espressione are gone, when beau - ty bright My heart's r. Oh! youth's bard to a pur - er fame may soar When wild 2. Tho' the 3. Oh! hal - lowed form is ne'er for - got Which first love that my dream of life, from morn till night, Was love, When still wove: he win the wise, who frown'd be - fore, To smile Tho' at past, it lin-g'ring haunts the green - est spot On mem Still love! hope may bloom, And days may come, Of mild - er, calm - er He'll last: nev - er meet A joy so sweet In all his noon of waste! 'Twas o - dor fled As soon as shed, 'Twas morn - ing's wing - ed











Home Again

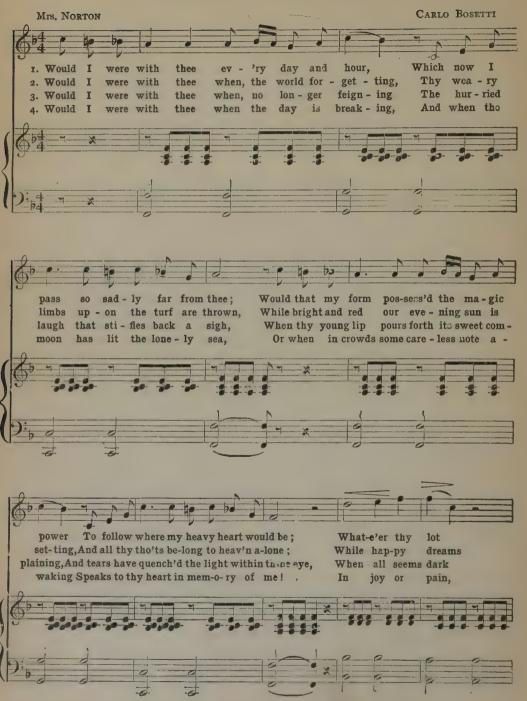


Belle Mahone



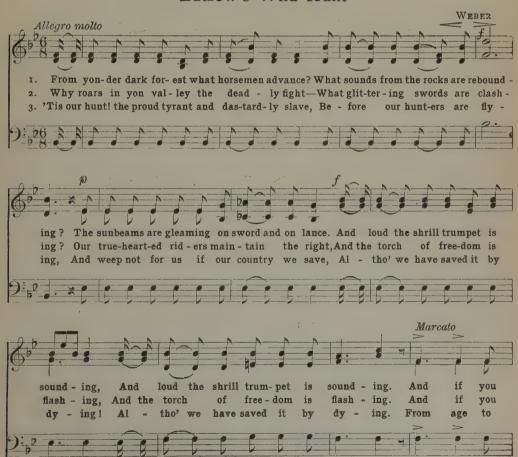


Would I Were with Thee





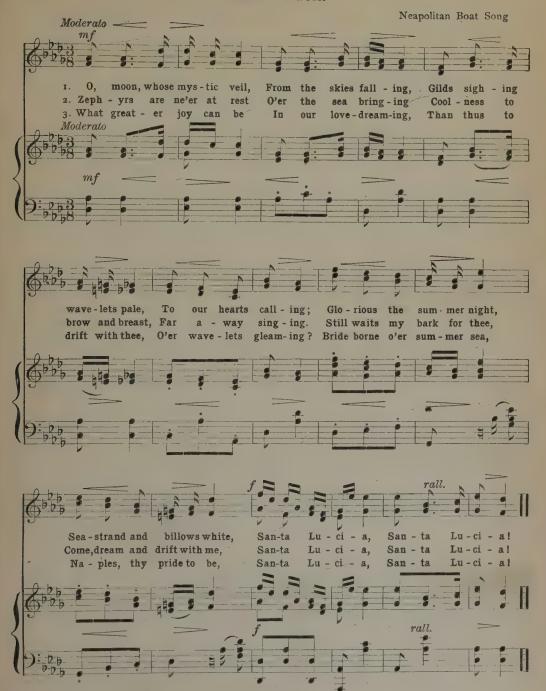
Lutzow's Wild Hunt







Santa Lucia



Robin Ruff









When the Lights are Low











340 O Give Me a Home by the Sea E. A. HOSMER Con spirito Where wild waves are crest - ed with a home by the sea, 1. Oh! give me crim - son and Comes man-tled in 2. At morn when the sun from the east Rides queen of the soft sum - mer 3. At eve when the moon in her pride free, As foam, Where shrill winds are car - ol - ing Which Whose hues on the bil-lows are cast, gold, And gleams the mur-mur-ing tide, With on night, For I'd list to the ocean's loud o'er the blue wa-ters they come; then by the shore would I spar - kle with splendor un told,---Oh! floods of her earth has no beau-ty so sil-ver light,-

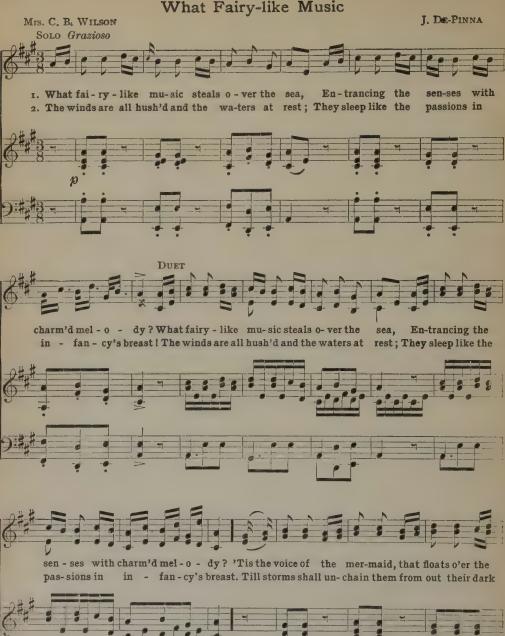




Rig-a-jig
(MALE VOICES)



What Fairy-like Music





But still he lingered near.

6 And waited patiently about
Till Mary did appear.

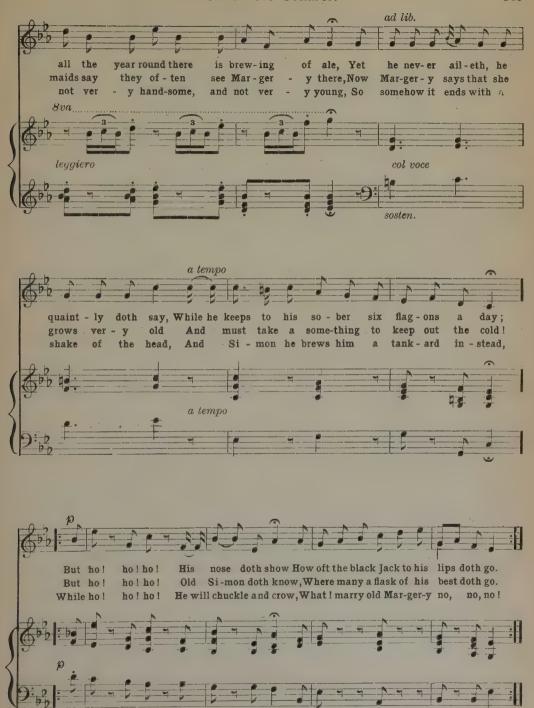
Over the Garden Wall



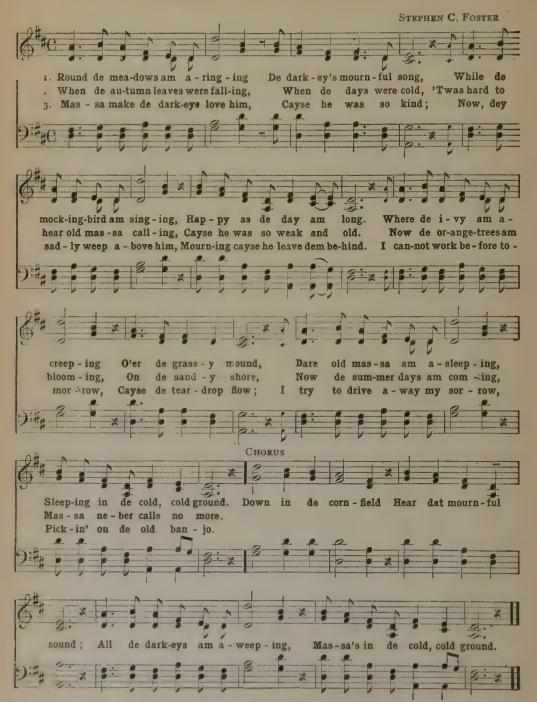


Simon the Cellarer





Massa's in de Cold Ground



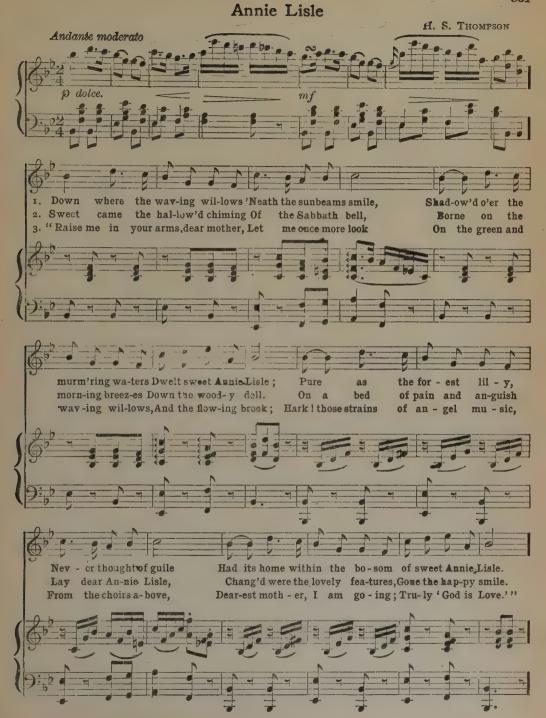


One of Germany's most popular opera singers. She was born in Anclam, Prussia, 1871, received her musical training in her own country, and first appeared in grand opera in New York. She created many Wagnerian parts, and made a remarkable concert tour through America in 1898–99. Her popular encore is "Drink to Me Only with Thine Eyes"—Heart Songs, p. 105.



LOUISE HOMER

A noted American contralto, in private life the wife of Sidney Homer, the composer. She was born in Pittsburgh, and made her debut as an opera singer in Paris, 1898. She has sung at Covent Garden, London, and for ten successive seasons at the Metropolitan Opera House, New York. Her popular encore is "Abide With Me"—Heart Songs, p. 447.





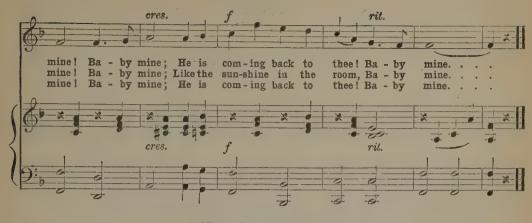






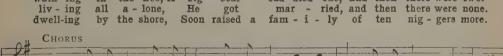
Baby Mine



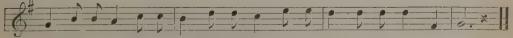


Ten Little Niggers





r-5. One lit-tle, two lit-tle, three lit-tle, four lit-tle, five lit-tle nig-ger boys;
6. One lit-tle, two lit-tle, three lit-tle, four lit-tle, five lit-tle nig-gers more;

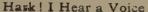


Six lit-tle, seven lit-tle, eight lit-tle, nine lit-tle, ten lit-tle nig-ger boys.

Six lit-tle, seven lit-tle, eight lit-tle, nine lit-tle, ten lit-tle nig-gers more.

Hark! I Hear a Voice







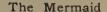
Peter Gray



- 2 Now Peter Gray he fell in love, all with a nice young girl;
 The first three letters of her name were L-U-C, Anna Quirl. Cho.
- 3 But just as they were going to wed, her papa he said "No!" And consequently she was sent way off to Ohio. Cho.
- 4 And Peter Gray he went to trade for furs and other skins,
 Till he was caught and scalp-y-ed, by the bloody Inji-ins. Cho.
- 5 When Lucy Anna heard the news, she straightway took to bed, And never did get up again until she di-i-ed. Cho.

The Mermaid





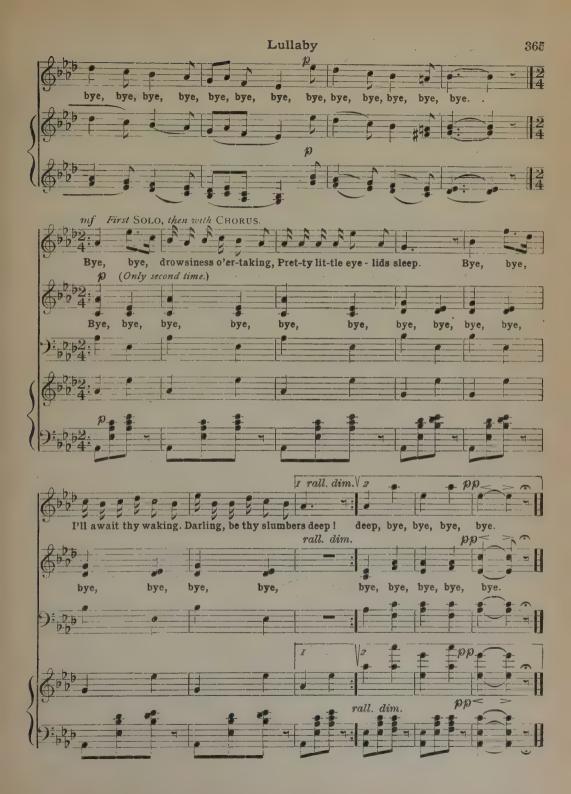


Beautiful Bells









Buffalo Gals





MARIA GAY

A particularly vivacious mezzo-soprano, whose greatest success has been "Carmen." She is Spanish by birth, a native of Catalonia, and her principal following is in the United States. Her popular encore is "Castanets are Sounding"—Heart Songs, p. 178.



ERNESTINE SCHUMANN-HEINK

The famous Austrian prima donna. She was born near Prague, Austria, 1861, and at the age of seventeen was leading contralto at the Dresden Court Opera. She has been most popular in Germany and in America, and has appeared in nearly all the leading cities of the United States. Her popular encore is "Home to Our Mountains"—Heart Songs, p. 452.



'Tis but a Little Faded Flower

J. R. THOMAS Andante semplice 1. 'Tis but a lit - tle fa - ded flow'r, But, oh, how fond - ly dear! With - in its in - most core, Some 2. Where is the heart that doth not keep me back one gold-en hour, Through many, thro' ma-ny a wea-ry Of days, of days that are no more? fond remembrance, hid-den deep, to the world im - part The se-cret, the se - ret But may not of its pow'r, Who hath not sav'd some trifling thing, More priz'd, more priz'd than jewels rare! dim. rit. cres. treas - ur'd in my in - most heart, my fad - ed flow'r, I keep my keep fad - ed flow'r,a bro - ken ring, tress of gold - en hair, p colla voce dim.







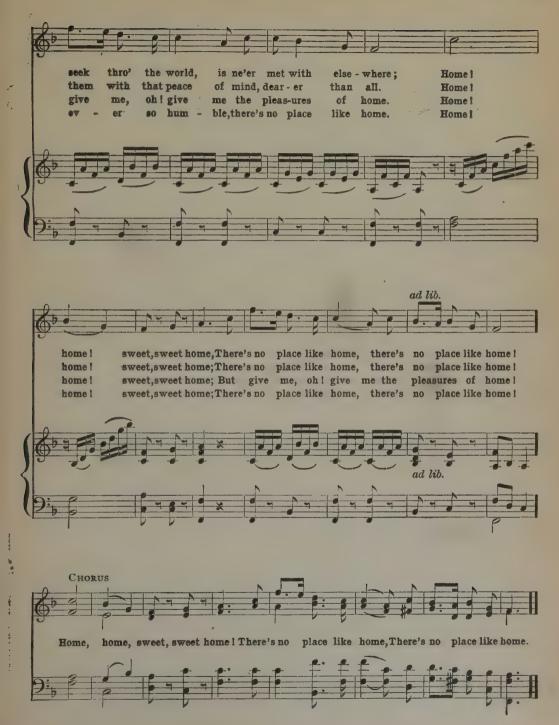
A Little More Cider

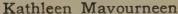
A. HART

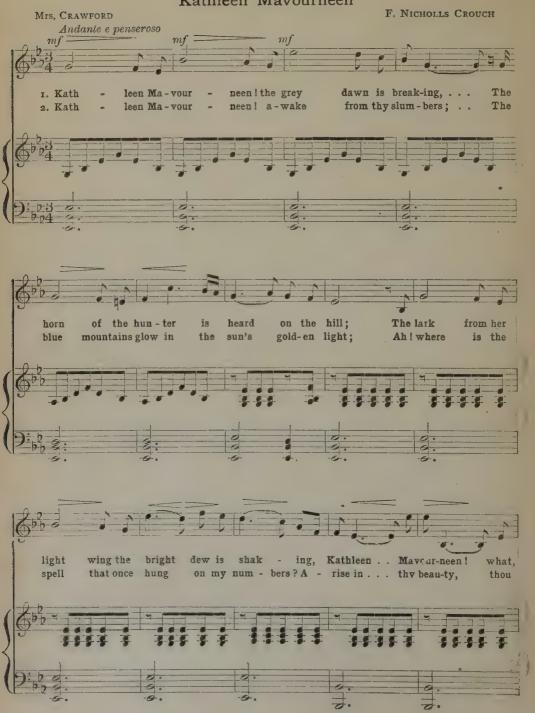








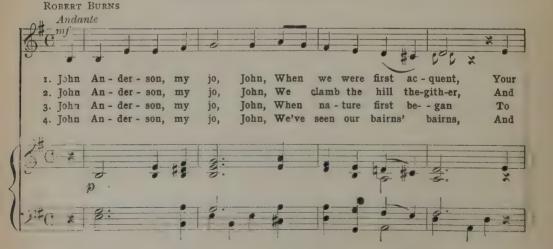






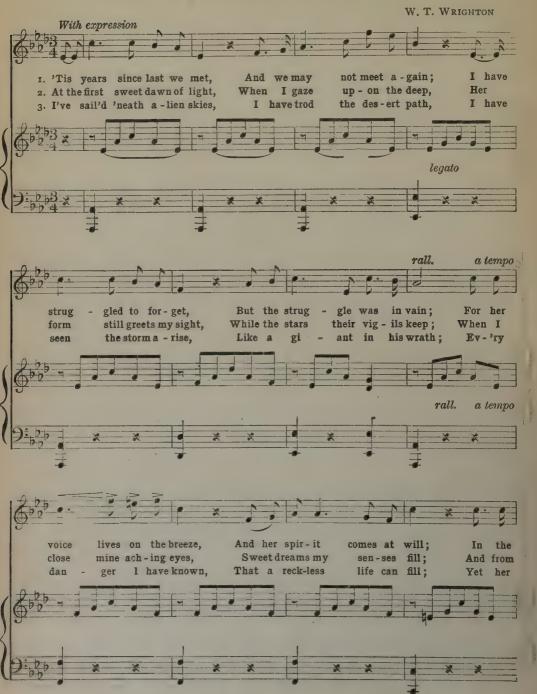


John Anderson, My Jo





Her Bright Smile Haunts Me Still







Yankee Doodle





- 7 It scared me so, I ran the streets, Nor stopped, as I remember, Till I got home, and safely locked In granny's little chamber. Cho.
- 8 And there I see a little keg, Its heads were made of leather, They knocked upon't with little sticks, To call the folks together. Cho.
- 9 And there they'd fife away like fun, And play on corn-stalk fiddles, And some had ribbons red as blood, All bound around their middles. Cho.
- To the troopers too, would gallop up,
 And fire right in our faces;
 It scared me almost half to death
 To see them run such races. Cho.
- II Uncle Sam came there to change
 Some pancakes and some onions,
 For 'lasses cakes to carry home
 To give his wife and young ones. Ch

12 But I can't tell you half I see,

They kept up such a smother;
So I took my hat off, made a bow,
And scampered home to mother. Cho.

Bohunkus had two sons, And these two sons were brothers; r. There was a farm - er Bo 2. Now, these two boys had suits of clothes, And they were made for Sun - day; Во 3. Now, these two boys to the thea - tre went, When-ev - er they saw Bo 4. Now, these two boys are dead and gone Long may their ash - es Bo 5. Now, these two boys their sto - ry told, And they did tell it Bo the se - phus was the oth-er's. one. To hunk - us was his ev - 'ry day, Jo se - phus his on Mon-dav. hunk - us wore the pit. sat, To se - phus in' hunk - us the gal - l'ry died, Jo chol - era se - phus by quest. hunk of the re went; Jo se - phus to hunk us he to heav - en

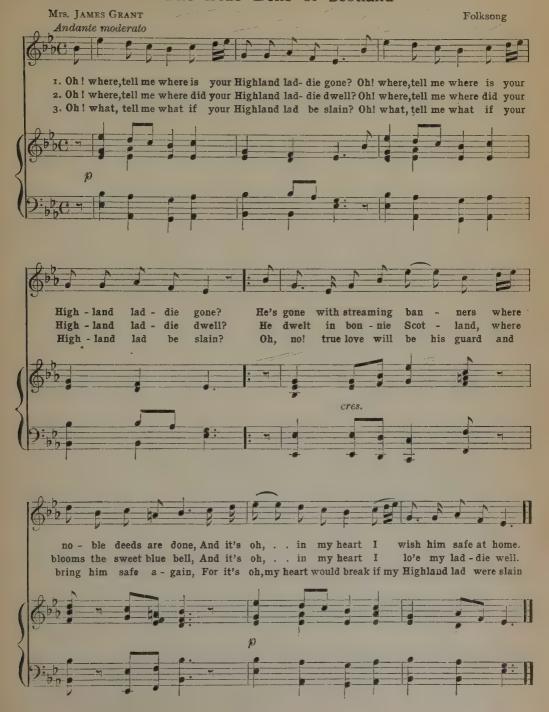
Listen to the Mocking Bird





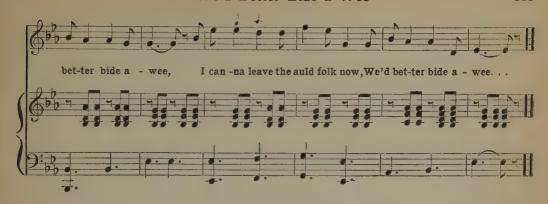


The Blue Bells of Scotland



We'd Better Bide a Wee





He Leadeth Me









Those Evening Bells



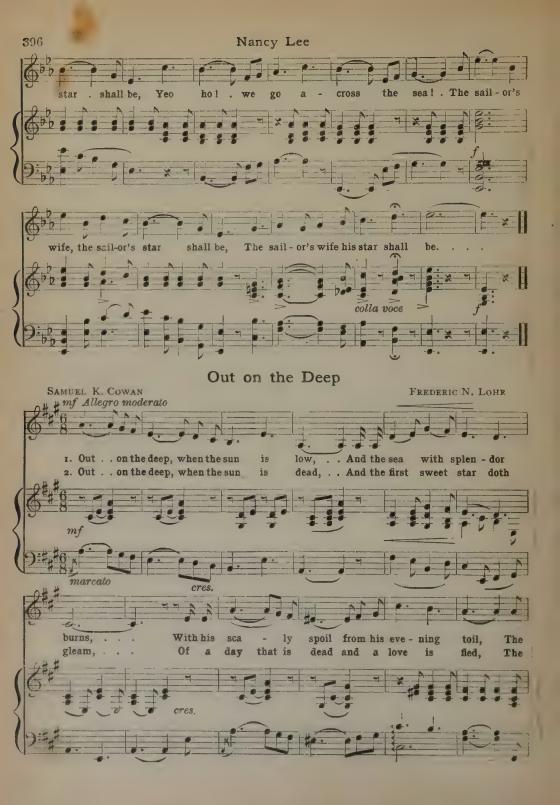
The Bull-Dog



Nancy Lee











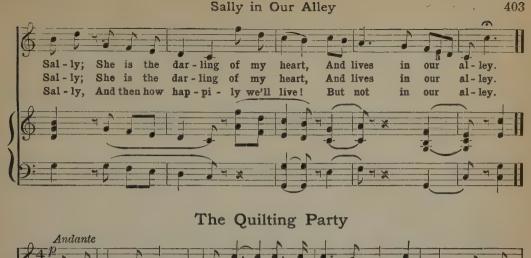






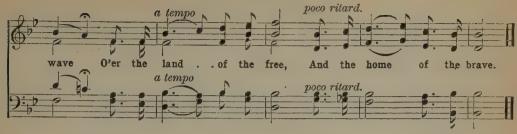
Sally in Our Alley













Loch Lomond





Michael Roy





Ah! I Have Sighed to Rest Me







Meerschaum Pipe







Firmly Stand, My Native Land



Dear Evelina, Sweet Evelina







Kitty Tyrrell





My Mother's Bible





The Flowers that Bloom in the Spring







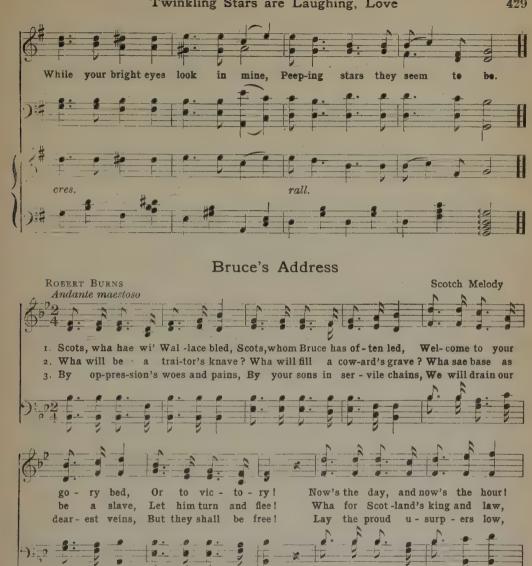
Twinkling Stars are Laughing, Love

J. P. ORDWAY



The Bass Staff alone may be used as an Accompaniment for the first eight measures.





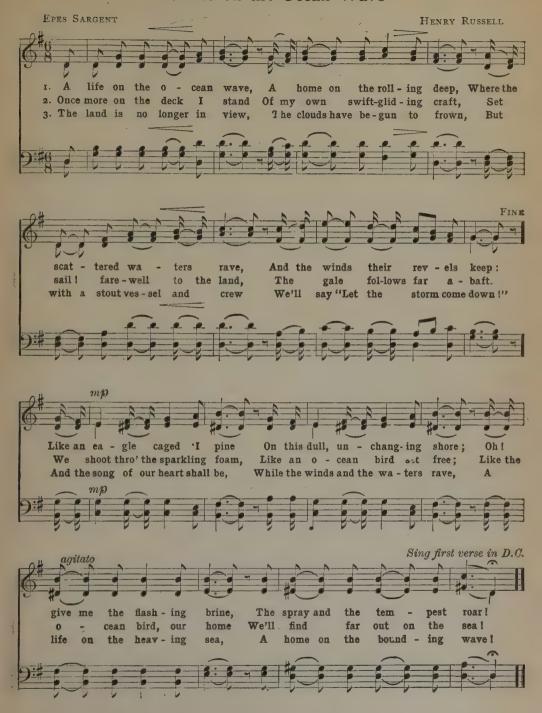
See the front of bat-tle low'r, See approach proud Edward's pow'r, Chains and slavery! Free-dom's sword will strongly draw, Freeman stand, or free-man fa'? Let him fol-low me! Ty-rants fall in ev-'ry foe! Lib-er-ty's in ev-'ry blow! Let us do and die!



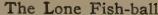
Do They Think of Me at Home

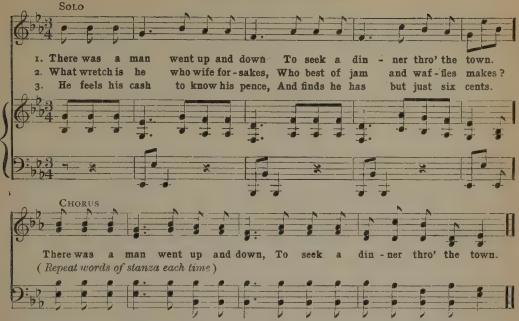


A Life on the Ocean Wave









- 4 He finds at last a right cheap place, And enters in with modest face.
- 5 The bill of fare he searches through, To see what his six cents will do.
- 6 The cheapest viand of them all Is "Twelve and a half cents for two Fish-balls."
- 7 The waiter he to him doth call, And gently whispers, — "one Fish-ball."
- 8 The waiter roars it through the hall, The guests they start at "one Fish-ball!"

- The guest then says, quite ill at ease, "A piece of bread, sir, if you please."
- The waiter roars it through the hall, "We don't give bread with one Fish-ball!"

MORAL

- II Who would have bread with his Fish-ball, Must get it first, or not at all.
- 12 Who would Fish-ball with fixin's eat, Must get some friend to stand the treat.

We'll Pay Paddy Doyle



Go to Sleep, Lena Darling



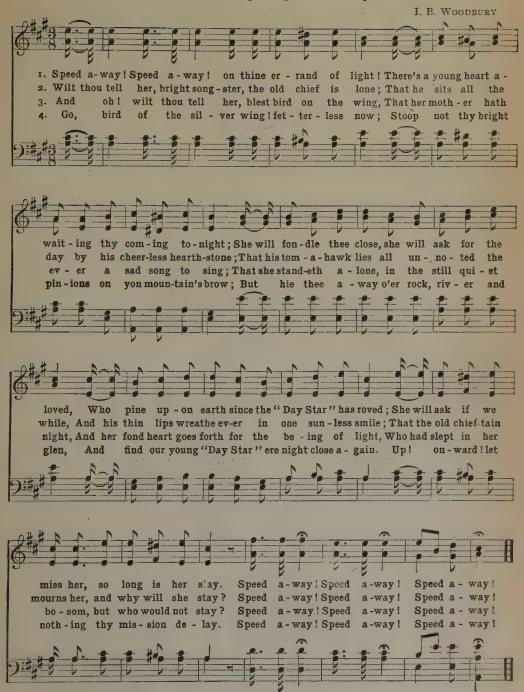


Polly-wolly-doodle



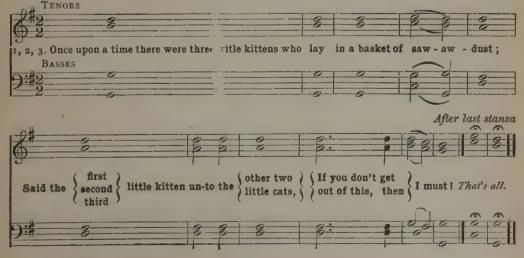
- 4 Oh, a grass-hopper sittin' on a railroad track, A-pickin' his teef wid a carpet tack.
- 5 Oh, I went to bed, but it wasn't no use, My feet stuck out for a chicken roost.
- 6 Behind de barn, down on my knees, I thought I heard that chicken sneeze.
- 7 He sneezed so hard wid de hoopin'-cough, He sneezed his head an' his tail right off And so on, ad infin.

Speed Away! Speed Away









Hail to the Chief





The Low-Backed Car





1. When first I saw sweet Peg-gy, 'Twas on a mar-ket day, A low-back'd car she
2. In bat-tle's wild com-mo-tion, The proud and might-y Mars, With hos-tile scythes, de-

- 2. In bat-tie's wild com-mo-tion, The proud and might-y mars, with nos-the scythes, de-3. Sweet Peg - gyround her car, sir. Has strings of ducks and geese. But the scores of hearts she
- 4. I'd rath er own that car, sir, With Peg gy by my side, Than a coach-and-four and





drove, and sot Up - on a truss of hay; But when that hay was blooming grass, And mands his tithes Of death, In war-like cars; While Peg - gy, peace-ful god - dess, Has slaugh - ters By far out-num-ber these; While she a-mong her poul-try sits, Just gold ga-lore, And a la - dy for my bride; For the la-dy would sit for - ninst me, On a





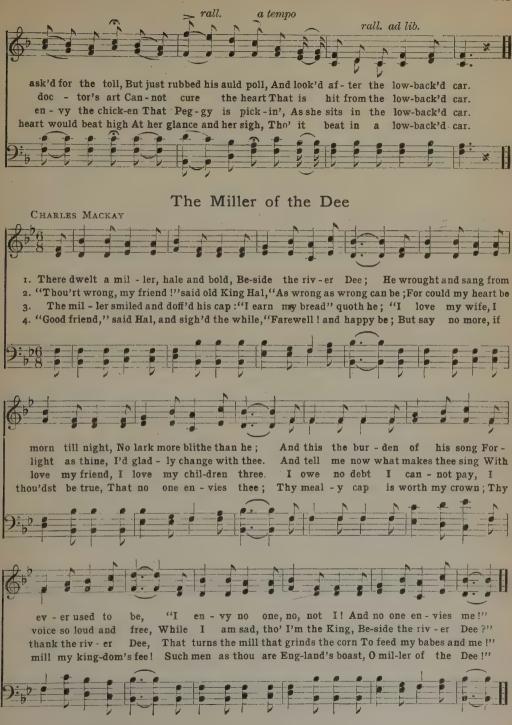
deck'd with flowers of spring, No flow'r was there that would com-pare With the blooming girl I darts in her bright eye, That knock men down in the mar-ket-town, As right and left they like a tur-tle dove, Well worth the cage, I do en-gage, Of the bloom-ing god of cush-ion made with taste, While Peg-gy would sit be-side me With my arm around her





sing, As she sat in her low-back'd car; The man at the turn-pike bar fly, While she sits in her low-back'd car,—Than bat-tles more dan-gerous far, For the Love! While she sits in her low-back'd car, The lov-eis come near and far waist, As we drove in a low-back'd car, To be mar-ried by Fa-ther Mah'r, O, my



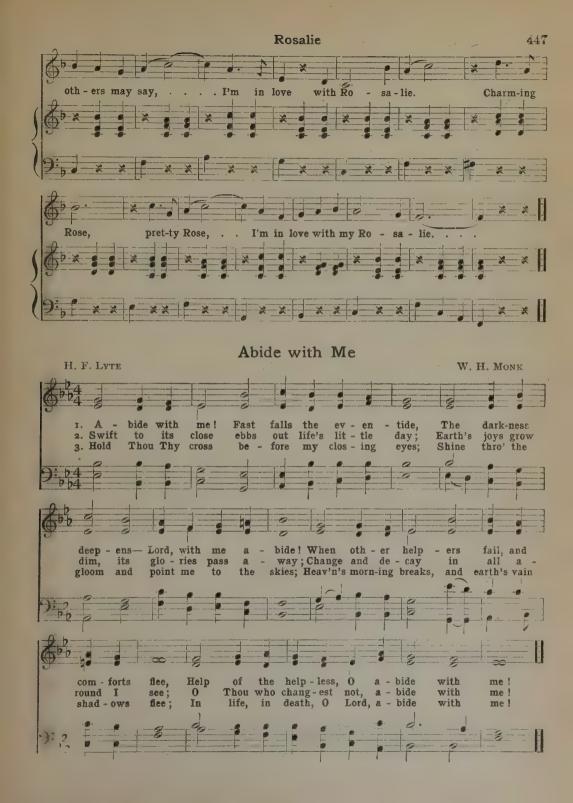


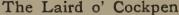




Rosalie









- 4 He mounted his mare, and rade cannilie: An' rapped at the yett o' Clavers'-ha' Lee. "Gae tell Mistress Jean to come speedily ben: She's wanted to speak wi' the Laird o' Cockpen."
- 5 Mistress Jean she was makin' the elder-flower wine—
 "What brings the Laird here at sic a like time?"
 She put aff her apron, an' on her silk goun,
 Her mutch wi' red ribbons, an' gaed awa' doun.
- 6 An' when she came ben, he bowed fu' low; An' what was his errand he soon let her know. Amazed was the Laird when the lady said—"Na." An' wi' a laigh curtsie she turned awa'.
- 7 Dumbfoundered was he—but nae sigh did he gie'; He mounted his mare, and rade cannilie; An' aften he thocht, as he gaed through the glen, "She's daft to refuse the Laird o' Cockpen."

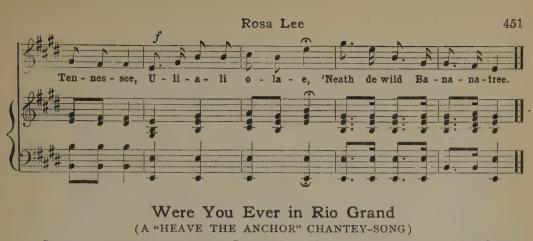
Tramp! Tramp! Tramp

GEORGE F. ROOT



Rosa Lee







Home to Our Mountains





eve - ning Steal

cross

The Rainy Day



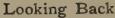


Maryland! My Maryland

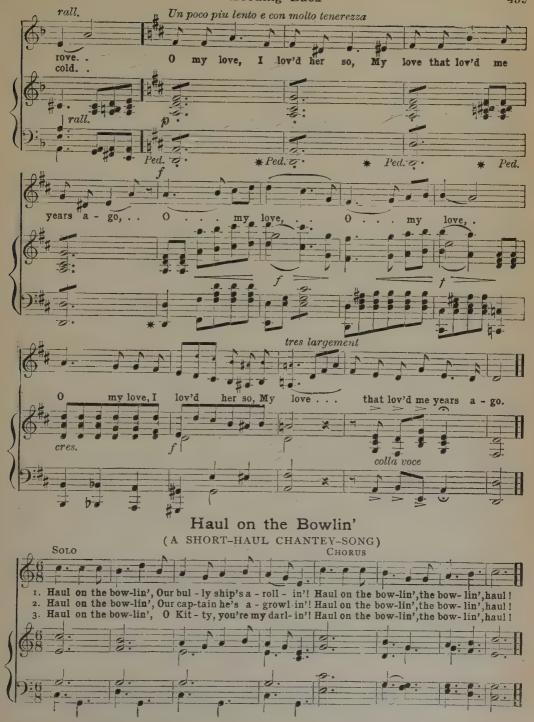


The Old Cabin Home



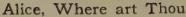
















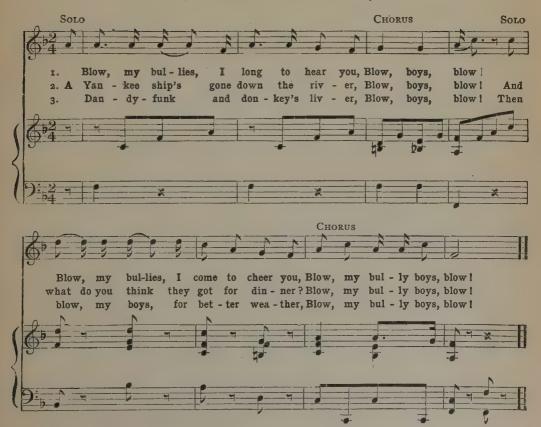
No One to Love





Blow, Boys, Blow

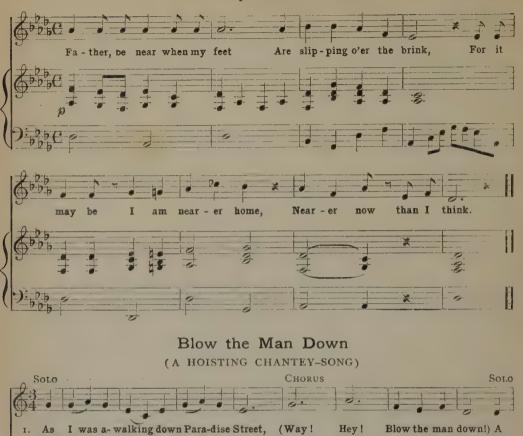
(A HOISTING CHANTEY-SONG)



One Sweetly Solemn Thought











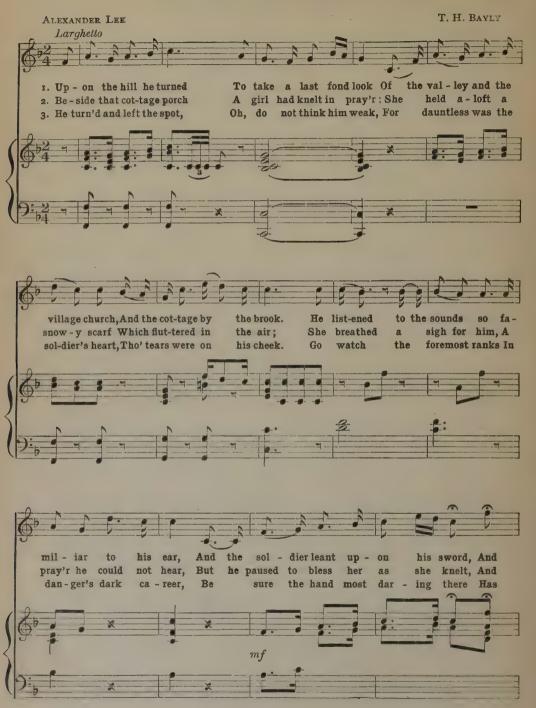


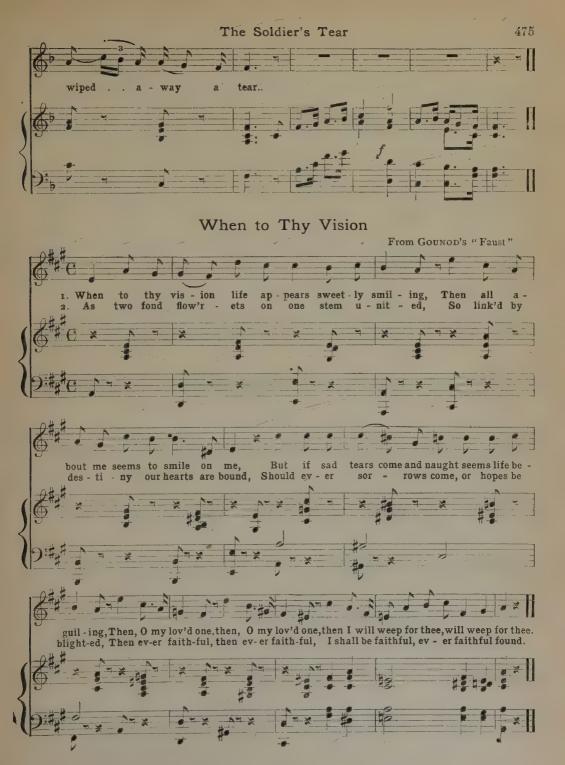






The Soldier's Tear





LURLINE

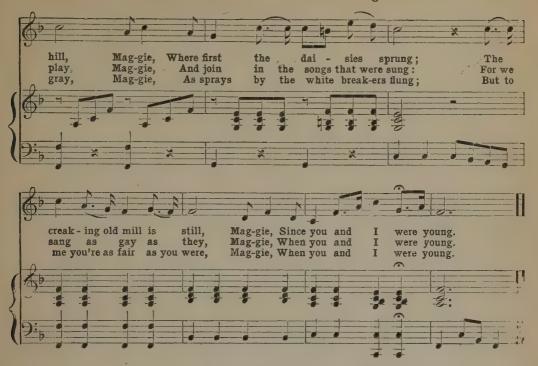






When You and I Were Young



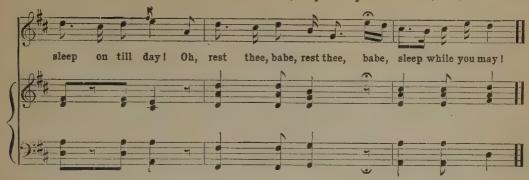


God is Love, His Mercy Brightens



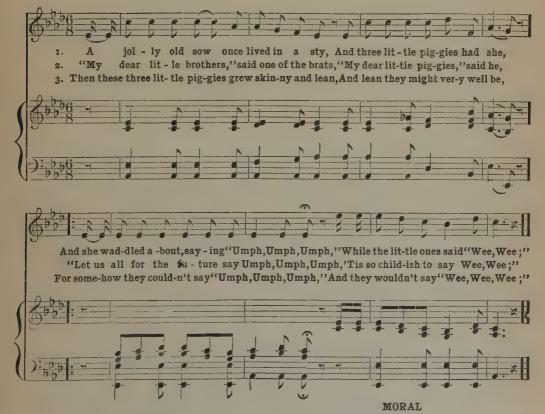
Oh, Hush Thee, My Baby





The Three Little Pigs

A. S. GATTY



4 So after a time these little pigs died,

They all died of felo de se,

From trying too hard to say "Umph, Umph,"

Umph,"

When they only could say "Wee, Wee."

5 A moral there is to this little song,
A moral that's easy to see,
Don't try when you're young to say "Umph,
Umph, Umph,"
For you only can say "Wee, Wee."

Mary of Argyle





When Johnny Comes Marching Home



There Were Three Crows

(TUNE: "WHEN JOHNNY COMES MARCHING HOME")

- I ||: There were three crows sat on a tree,
 O Billy McGee, McGaw:||
 There were three crows sat on a tree,
 And they were black as crows could be,
 Ref. And they all flapped their wings and cried
 (Spoken: Caw! Caw! Dilly McGee, McGaw.
 - (Repeat last two lines without "Caw.")
- 2 |: Said one old crow unto his mate, etc.: | "What shall we do for grub to eat?" Ref.
- 3 ||:"There lies a horse on yonder plain, etc.:||
 Who's by some cruel butcher slain. Ref.
- 4 ||: We'll perch upon his bare back-bone, etc.: ||
 And pick his eyes out, one by one." Ref.



The Carrier Dove





Be Kind to the Loved Ones at Home







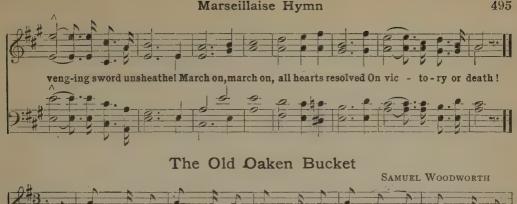














For often at noon, when returned from the field, I found it the source of an exquisite pleasure,

The purest and sweetest that nature can yield. How ardent I seized it, with hands that were glowing,

And quick to the white-pebbled bottom it fell, Then soon, with the emblem of truth overflowwell.

And dripping with coolness, it rose from the The old oaken bucket, the iron-bound bucket The moss-covered bucket arose from the well.

2 The moss-covered bucket I hailed as a treasure, 3 How sweet from the green, mossy brim to receive

As, poised on the curb, it inclined to my lips! Not a full-blushing goblet could tempt me to leave

Tho' filled with the nectar that Jupiter sips. And now, far removed from the loved habitation, The tear of regret will intrusively swell,

As fancy reverts to my father's plantation, And sighs for the bucket that hung in the well. The old oaken bucket, the iron-bound bucket, The moss-covered bucket which hangs in the

well.





Because You're You



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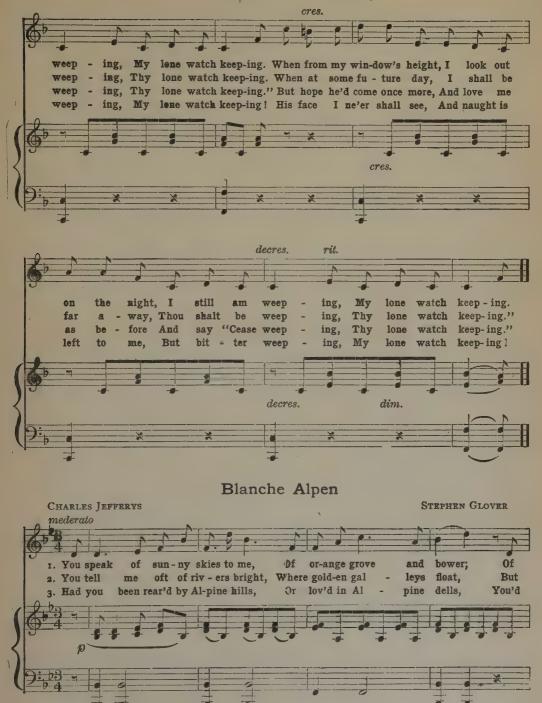






The Long, Long, Weary Day

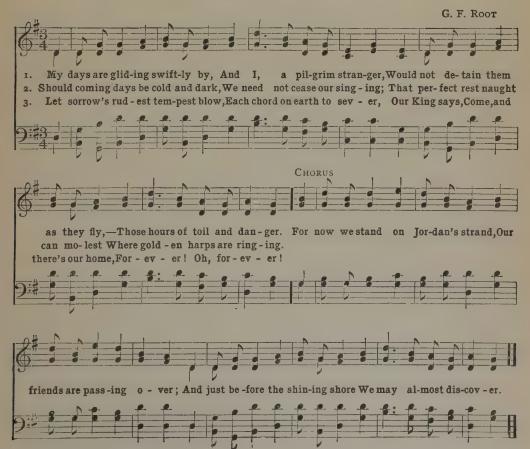








Shining Shore



Come, Thou Fount of Every Blessing





Come, Oh! Come with Me, the Moon is Beaming



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DICTIONARY OF	MUSICAL TERMS
A	Bravura. Boldness, spirit, dash, brilliancy.
A Ballata. In ballad style.	Brillante. Brilliant, showy, sparkling.
A Battuta. In exact beat; true time.	Brio. Brilliancy, spirit.
A Cappella. In church or chapel style; for chorus, with-	Brise. Split into arpeggios; in violin playing, short, detached strokes of the bow.
out accompaniment. A Capriccio. As you please.	Buffo, Buffa. Humorous, comic, especially as applied to
A Deux Temps. Two crotchets or beats in a bar.	an air or a singer.
A Due. For two voices or instruments; separately or in	Burden. A return of the theme of a song at the end of each verse.
unison. A Piacere. At the performer's pleasure as to time	Burletta. A musical farce
A Piacere. At the performer's pleasure as to time. A Quatre Mains. For four hands, as a pianoforte duet.	C
A Tempo. In regular time.	Calore. Warmth, animation.
A Tre. For three voices or instruments. Accelerando. Gradually quickening the movement.	Cantabile. In singing style.
Acciacatura. A species of grace-note.	Cantando, Cantante. In singing style, smooth and flow-
Accolade. The brace that binds all parts of a score.	ing.
Accoppiate. Parts joined by a brace.	Cantata. A vocal composition consisting of an intermix- ture of recitative, air and chorus.
Adagio. Slow and sustained. Adagio Assai. Very slow and sustained.	Capriccio. Fanciful, irregular composition: caprice.
Affetto. Emotion, feeling.	Che. Than, that. Coda. A "tail-piece," or concluding passage
Affizione Sorrow mournfulness	Coda, A tall-piece, of continuing bassage

Capriccio. Fanciful, irregular composition, Che. Than, that. Coda. A "tail-piece," or concluding passage Col Arco. With the bow. iful, irregular composition; caprice

Colla Parte. Accompanist must accommodate his temps to the leading part.

Colla piu gran Forza e Prestezza. As loud and quick as possible.

Coff piu gran Forza e Prestezza. As loud and quick as possible.
Come. As, like.
Come Primo. As at first.
Come Primo. As at first.
Come Tempo del Tema. Same movement as the theme.
Commodo, Comodo. Quietly, with composure.
Con Amore. Tenderly, with affection.
Con Brio ed Animato. Brilliant and animated.
Con Diligenza. In studied manner.
Con Espressione. With expression.
Con Fuoco. With fire, with intense animation.
Con Gusto. With taste.
Con Impetuosita. With impetuosity.
Con Moto. With motion, actively, not dragging.
Con Spirito. With quickness, with spirit.
Con Variazioni. With variations.
Con Velocita. In swift time.
Con Vivacita. With animation.
Contrapuntal. In the style of counterpoint, fugal, with rich and varied parts or voices. rich and varied parts or voices.

Counterpoint. The science of writing parts or melodies in combination.

Crescendo. Gradually increasing the tone-volume.

Arpeggio. Passages formed of the notes of regular chords, R

Affetto. Emotion, feeling.

Affizione. Sorrow, mournfulness.

Air Ecosasis. A Scotch air.

Alla Polacca. In style of a Polish dance.

Alla Siciliana. In style of Sicilian shepherd's dance.

Alla Zoppa. In constrained, halting, syncopated style.

Allegro. Quick, lively.

Allegro Assai. Very quick.

Allegro ma non Troppo. Quick, but not too much so.

Allegretto. Cheerful, but not so quick as Allegro.

Allegretto Scherzando. Moderately vivacious, playfully but without haste.

Al Segno, dal Segno. To return to the similar preceding sign and play thence to the word Fine.

Alternativo. Proceeding alternately from one to another

Andante. Slow, gentle, soothing.
Andante con Moto. Slow, but with movement, not drag-

Aria Buffa. Comic cong. Aria d'Abilita. Song of difficult execution.

but without haste.

played in succession.

movement

Ben Marcato. Render passage or air in a clear, distinct and strongly accented manner. Bis. Twice. Passage marked by a curved line under or over it to be played or sung twice.

D

Da Capo. From the beginning, repeat from the beginning. Dal Segno. From the sign, or mark of repetition.
Decrescendo. Gradual decreasing the tone-volume.
Delicato, Delicatamente. Delicately.
Destra. Right, right hand.
Dito. The finger.

Divertissement. Short, light composition; also airs introduced between the acts of Italian opera.

Divoto. In solemn style.

Doloros. In a seft, some full total.

Doloroso. In a soft, sorrowful style.

Energico. With energy, force. Espressivo. With expression.

Fine. End.

Fine. End.
Flebile. In mournful style, weepingly.
Forte. Loud.
Fortissimo. Very loud.
Forza. With force, energy.
Fresco. Fresh, quick, lively.
Furioso. Furiously, with fire, energy, intense animation.

Giusto. Exact, precise.
Glissando. In gliding manner, sweeping across the keys.
Grazioso. Gracefully.
Gregorian Music. Sacred compositions, after the style introduced into the Roman Catholic Service by Pope Gregory (about 600 A.D.).
Gusto. Taste.

Harmonic Triad. A common chord, like C-E-G, F-A-C,

Hauptsatz. The principal section of an extended movement.

Hauptstimme. The most prominent voice, or part; the voice or part which has the theme.

Haut-contre. Counter-tenor, high tenor, alto.

Haut-dessus. First treble, high soprano.

Hinstrich. An up-bow.
Holding-note. A note that is sustained or continued,
while others are in motion.

1) Ponticello. In singing, where the natural tone forms a junction with the falsetto; the "break" in a voice. Impetuoso. With impetuosity. Impromptu. Without study or preparation. Innocente. Innocent, natural, unaffected, ingenuous. Instrumentation. The art of arranging music for the various instruments of an orchestra or band.

L. H. The left hand. L. H. The left hand.

Largamente. Sustaining or broadening the chords or tones, ponderously, with breadth.

Larghetto. Time less slow than Largo.

Larghissimo. Very slowly and broadly.

Largo. A very slow, stately movement.

Legato. Smooth, connected, the opposite of staccato.

Leggiero. With lightness.

Lento. Slow.

Lentando. With increasing slowness.

Main Droit. The right hand.
Main Droit. The right hand.
Main Gauche. The left hand.
Meno Mosso. Slower movement.
Mesto. Pensive, sad, melancholy.
Mezza Voce. With moderate strength of tone.
Mezzo. Half, middle.
Mezzo Forte. Moderately loud.
Mezzo Piano. Moderately soft.
Mit Begleitung. With accompaniment.
Moderato. With moderation; as Allegro Moderato, moderately fast, not too fast.
Molto Adagio. Very slow.
Molto Adagio. Very slow.
Molto Allegro. Very fast.
Mordent. A quick trill, with but a single stroke of the grace-note (side-note).
Morendo. Dying away, gradually growing softer.
Mormorando. With a gentle, murmuring sound.
Motet. Composition of a sacred character in several parts:
an unaccompanied anthem.

an unaccompanied anthem.

Motive. Motive. Leading theme of a composition; a brief and characteristic theme.

Musica di Camera. Chamber-music; music in serio 13 style, intended for performance in a house or s nall such as string-quartets, violin sonatas, piano trios,

Nachspiel. A postlude. Non Troppo Presto. Not too fast.

O

Obbligato. Voices or instruments indispensable to the proper performance of a piece; also a part added for ornament or display.

Opera Buffa. A comic opera.

Ottava. An octave. Ottava Alta. An octave higher.

Ottava Bassa. An octave lower.

Parte Cantante. The singing part, the voice or cort which has the sustained melody.

Pastorale. In rustic or pastoral style.

Perdendo or Perdendosi. Gradually decreasing in speed

and volume to the last note, which is nearly, if not quite, lost on the ear.

Piu Forte. Louder.
Piu Lento. Slower
Piu Mosso. With more movement.
Piu Piano. Softer.
Piu Presto. Quicker
Pizzicato. Plucked; played with the finger, not with the bow

Poco a Poco. Gradually. By degrees. Poco Meno. Somewhat iss. Poco Piano. Rather seti

Poco Presto. Rather quick.
Portamento. Gliding from one to another note.
Premiere. A first performance.
Prestissimo. The most rapid possible movement.
Primo. The first.

Rallentando, Ritardando, Ritenente. Slackening the

Rondino, Rondiletta, Rondinetto, or Rondoletto. A

short Rondo.

Rondo. A composition of several strains, with frequent return to first theme.

Scherzando. In a light, breezy manner.
Scherzo. A joke or jest; the quick movement of a sonata or symphony.
Seconda Volta Molto Crescendo. Much louder the seconda Volta

ond time

ond time.

Segue il Coro. Here follows the chorus.

Segue la Finale. Here follows the Finale.

Segue Senza Interruzione. Go on; do not stop.

Sempre Forte. Continuing loud, without decreasing the

force.

Sempre Piu Forte. Steadily increasing in force.
Senza Replica. Without repetition. Da capo sensa replica, play from the beginning, but disregard repeat-Senza Replica. Without repeats and lica, play from the beginning, but disregard repeatmarks.

Sin' al Fine. To the end.

Slentando. Reducing the speed.

Sostenuto. Sustained.

Sotto Voce. In an undertone.

Spiritoso. With spirit, animation, energy.

Staccato. Short, pointed, detached; the opposite of

Legato. Stark. Loud.

Syncopation. A displacement of accent, either by having a rest on a strong beat, or by tying a strongly accented tone to a weaker.

Tasto Solo. Played without chords.
Tempo Giusto. In exact time.
Tempo Primo. In the first or original time.
Tenete Sino Alla Fin del Suono. Keep keys down aslong as sound lasts.

Tenuto. Sustained; held for the full time-value. Tutti. All-voices or instruments, or both.

Variazioni. Variations of an air or theme.

Veloce. In rapid time.
Vivace. With animation.
Volta. Time, turn; as prima volta, the first time; usa

Volti Subito. Turn the leaf quickly.

CLASSIFIED INDEX

Under this head will be found the songs in the alphabetical index, which precedes this. In this index the same song will often appear in two or more classes; because in its history it has been found popular under circumstances not originally contemplated by its composer. Thus Dixie appeared originally as a negro minstrel song, became popular as dance music, and eventually was played by military bands North and South during the great Civil War. Bonny Eloise, a sweet little ballad, mingled its strains with the rhythm of dancing feet all through the winter of 1860-61, and then (like "The Girl I Left Behind Me" in the English Army: became the last greeting of hundreds of volunteers to the loving hearts they left forever. Other compositions have been accepted by fraternal and collegiate singers for so long that they are also a part of the recognized melodies, sung at fraternal and collegiate gatherings.

gatherings.

It has been also considered best to recognize this fact, because some have sent songs in in one class and others the same in another, in either of which its popularity has been recognized.

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